Mark Knopfler

guitar styles

Complete, off-the-record guitar transcriptions in tab and standard notation of eight classic songs
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shiver in the dark, it's raining in the park, but mean time,
south of the river you stop, and you hold everything.
A band is blowing Dixie double four time,
you feel all-right when you hear the music ring.

Well now you step inside but you don't see too many familiar... coming in out of the rain...
they hear the jazz go down.

Competition in other places,

but the horns, they blowing that sound,

Electric Guitar 2 doubles
Guitar George, he knows all the chords.

mind, he's strictly rhythm, he doesn't want to make it cry or sing.

yes, and an old guitar is all he can afford.
when he gets up under the lights... to play his thing...

And Harry doesn't mind if he doesn't make the scene...
he's got a daytime job, he's doing alright,

he can play the honky-tonk like anything,

saving it up, Friday night
crowd of young boys, they're looking around in the corner.

Drunk and dressed in their best brown baggies, and their platform soles.

They don't give a damn about any trumpeter playing band.
It ain't what they call rock and roll,

And the Sultans,
Yeah, the Sultans are playing

Creole,

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

and says at last, just as the time bell rings,
‘Good night, now it’s time to go home.’

Then he makes it fast with one more thing.

‘We are the Sultans, we are the Sultans of’

‘We are the Sultans, we are the Sultans of’
once upon a time in the west

Words & Music by Mark Knopfler

Free time (d = 48 approx.)

Voice

Piano

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Electric)

rub pick against strings

Am G F a tempo (d = 72)

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Some people got a cheap laugh breaking up the speed limit.
Vx.

D  C  Am

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

Vx.

Am  G

cross-ing up pro-gress, driv-ing on the grass.
leaving just enough room to pass...
Sun-day dri-ver, ne-ver took a

Am
Dm
G

Am

oh yeah...

once up-on a time in the

west.

Yes, and it’s no use saying that you don’t know no-thing,
it's still gonna get you if you don't do something.

sitting on the fence, that's a dangerous course,

ob, you could
ev-en catch a bullet from the peace-keeping force.
ev-en the her-oe gets a bullet in the chest.

oh yeah,

once up-on a time in the west.
Mama Mary, your children are slaughtered,
some of you mothers ought to lock up your daughters.

Who's protecting the innocents?
heap big trouble in the land of plenty.
once upon a time in the west,

oh yeah,

once upon a time in the west,

Guitar 2 repeats previous 2 bars
7 times
once upon a time in the west.

once upon a time in the west.
once upon a time, oh yeah.

once upon a time in the west.

Hey.

once upon a time in the west, once upon a time in the west.

Guitar 3 repeats previous 4 bars to the end

once upon a time in the west, once upon a time in the west.
Dm    G    Am
west.

once up-on a time in the west.

Dm    G

once up-on a time in the

Am    Dm    G    Am

west,

(Bva)

let ring

G

once up-on a time in the west,

B. Vx

Dm    G    Am    Dm    G

once up-on a time in the west.
She gets the sun in the daytime,

per-fume in the dusk,

and she comes out in the night-time

with the hon-ey-suc-kle musk,

because she
smells just like a rose,
and she tastes just like a peach,

she got me walking where the wildlife goes,
I'd do anything to reach her,

And she was made in heaven,
heaven's in the world,
oh, she was made in heaven,

heaven's in the world.

Is this just express love?

You know I'm crazy for the

girl.

just a crazy for the girl.
Yeah, she call me just to talk ~ she's my lover, she's a friend of mine. She says,

‘Hey mister, d'ya wanna take a walk in the wild west end sometime?’ And I got

trouble with my breathing when she says, ‘Boys don’t know anything.’ But
I know what I want. We ~ ~ ~ yes, I want ev - ery - thing.

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

Oh, she was made in hea - ven, yes, hea - ven's in the world.
Is this just expressed love? See I'm crazy for the girl, just a crazy for the girl, yeah, you go on.
Take it, take it.
close one eye now, sweat on her lip, oh and I sur-
render to the fever, and I surrender to the will of the night... She

love me so tender, I got to believe her love, her express so love's all right now.
Vx: "Cos' she was made in heaven, heaven's in the world, let ring"

Vx: "oh, she was made in heaven, heaven's in the world, yeah."

Vx: "Is this espresso love? You know I'm crazy for the"
Guitar 3 repeats previous 4 bars to the end.

Want no sugar in it, no thank you very, very, very
Guitar 4 repeats previous 4 bars to the end.

Hey maestro, express so now.

Hey maestro, she said express so now.

Is this an fade?

It's just another one, just like the other one?

I'm another one, just like the other, other one.

Maestro, express so express so...
romeo and juliet
Words & Music by Mark Knopfler

*Alternatively, use G tuning and capo 3

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A love-struck Ros-me-o,
sings a street-suss se-re-nade,
laying every-bod-y low,
with a love song that he made.
finds a street-light,
steps out of the shade,
says something like,
‘You and me babe, how a-

Ju-lie says, ‘Hey, it’s Ro-meo,
you nearly gim-me a heart at tack.’

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,'

let ring

the dice was load-ed from the start, and I ber, you ex-

Electric Guitar 2 doubles ad lib.

plod-ed in to my heart, and I for-get, I for-get the movie song.
When you gonna realise it was just that the time was wrong, Juliet?
F  Dm  C  F

Came up on different streets, they both were streets of shame, both dirty, both mean,

Dm  Bb  C  Bb  C  F

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

bb  C

How can you look at me as if I was 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,

Electric Guitar 2 doubles

and the promises they hold, you promised me everything, you promised me thick and thin, yeah,

now you just say, 'Oh, Romeo, yeah, you know I used to have a song with him.' Juliet
-et, when-a we made love you used to cry, you said, 'I love you like the stars a-bove, I'll love-a you till I die.' There's a place for us, you know the movie song.
When you gonna realize it was just the time was wrong, Juliet?
I can't do the talks like they talk on the T.
and I can't do a love song.

like the way it's meant to be.
I can't do everything, but I'll

do anything for you,
I can't do anything 'cept he's in love, with you.
and all I do is miss you.
and the way we used to be,
all I do is keep the beat.

and bad company,
and all I do is kiss you
through the bars of a rhyme,

Julie, I'd do the stars with you
any time.
Ah, Juliet,
when we made
Vx.
love you used to cry, you said, 'I love you like the stars above, I'll love you till I die.' And there's a

place for us, you know the movie song. When you gonna realise it was
just that the time was wrong
Juliette?
And a love-struck Romeo
sings a street-sans serenade,
laying every-body low,

with a love song that he made,
finds a convenient street-light,
steps out of the shade, he says something like,
"You and me, babe, how 'bout it?"

with echo approx. 1400ms, panned left
Acoustic Guitar 3 repeats previous two bars to the end
Getting crazy on the

Waltzers,
but it's the life that I choose.
yeah,
sing about the six-blade, sing about the switchback,
and a torture tattoo, and I been rid-ing on a
ghost train,
where the cars they scream and slam,
and I don't know where I'll
be tonight, but I'd always tell you where I am. In a screaming ring of passions,
I seen her standing in the light, she had a ticket for the races, yeah, just like me—she was a victim of the night. I put my hand up—on the
le - ver,... said let it rock and let it roll,... I had the one arm.

hand - dit fe - ver, there was an arrow through my heart and my soul. And the big wheel keep on

82
Dm      F      C
       Dm      Gb      C
   tunnel of love,   yeah,      love,  love.  It's just the

Dm      F      C
       Dm      Gb      C
   danger, danger,  a-when you're rid-ing at-a your own risk.  She said, 'You are the per-fect
stranger.

She said, 'Baby, let's keep it like this.'

It's just a
cake walk

twisting baby, yes, step right up and see.
'Hey mister, give me two, give me two now, 'cos any two can play.' And the big wheel keep on...

[Music notation]

G

Dm

C

Vx

ExC Gr. 1

ExC Gr. 2

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

tunnel of love, wish, love, love.

Well it's been
money for muscle on a another whirligig, money for muscle, and another girl I dig.

another hustle just to, just to make it big, and rock-a-way, rock-a-way,
oh, rock-a-way, rock-a-way. And

girl it looks so pretty to me, like it always did, oh, like
the Spanish City to me when we were kids, yeah, g.n

it looks so pretty to me, just like it always did, oh, like

3-9
the Spanish City to me when we were kids, right.
check it out.
She took off a silver

locket. She said, 'Remem-ber me by this.' She put her hand in my
pocket,  
I got a keep-sake and a kiss,  
and in the roar of dust and  
diesel,  
I stood and watched her walk a way,
I could have caught up with her easy enough, but something must have made me stay. And the big wheel keep on turning. Neon burning up above, and I'm just
high on this world, come on and take a low ride with me girl, on the
runnel of love, yeah, love, love, love, on the
tunnel of love...
woh... love... love...
And now I'm

searching through these carousels, and the carnival arcades,
searching everywhere from steeple-chase to pali-sades, in

97
any shooting gallery where promises are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way.

from Calle-coats and Whitley Bay, out to rock-a-way.

And

(F)

girl it looks so pretty to me, like it always did.

like the Spanish City to me, when we were kids,..
You walk out on the high wire,
you're a dancer on thin ice...

You pay no heed to the danger,
and less to advice,

Your footsteps are forbidden,
but with knowledge of your sin.
you throw your love to all the strangers and caution to the wind.
And you go dancing through doorways
just to see what you will find,
leaving nothing to interfere with the crazy balance of your
mind, and when you finally reappear at the
place where you came in, you've thrown your love to all the...
strangers and caution to the wind.
It takes love over gold, and mind over matter to do what you do that you must, when the things that you hold can fall and be shattered, or run through your fingers like dust.
I go checking out the reports, digging up the dirt, you get to meet all sorts

in this line of work, treachery and treason, there's always an excuse for it.

and when I find the reason I still can't get used to it.
And what have you got at the end of the day,
what have you got to take away?
A bottle of whisky,
and a new set of lies,
blinds on the window, and a pain behind your eyes.
Scarred for life,

no compensation, private investigations.
telegraph road
Words & Music by Mark Knopfler

Free time \( (J = c. 84) \)

Voice

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Acoustic Guitar 1

Acoustic Guitar 2

*Alternatively, use G tuning and capo 3

a tempo \( (J = 92) \)

\( \text{Dm} \)  \( \text{Gm7} \)
Well a long time ago came a man on a track,
walking thirty miles with a sack on his back, and he put down his load where he thought it was the best,

made a home in the wilderness.

He built a cabin and a winter store, and he ploughed up the ground by the
cold lake shore. The other travelers came walking down the track, and they

never went further, no they never went back.

Then came the churches, then came the schools, then came the lawyers, then came the rules.
then came the trains, and the trucks with their loads, and the dirty old track. was the telegraph road.
then came the mines, then came the ore, then there was the hard times, then there was a war,

telegraph sang a song about the world outside, telegraph road goes so deep,

and so wide, like a rolling river.
And my radio says tonight it's gonna freeze, people driving home from their factories, there's a fade in.

Six lanes of traffic, three lanes moving slow.

A tempo (\(J = 69\))

\[
\begin{align*}
\text{Dm} & \quad \text{Am}^b13 \quad \text{Am}_7 \quad \text{B}^b\text{maj7} \quad \text{Em}^7\text{b5} \quad \text{C}^\text{sus4} \quad \text{C} \quad \text{gb} \quad \text{F}^\text{sus4} \quad \text{F} \quad \text{Gm11} \quad \text{Am7} \\
\text{gb} & \quad \text{A7b9} \quad \text{Dm} \quad \text{A7}\#5 \quad \text{A7} \\
\end{align*}
\]
Oh, I used to 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...
we're gon-na have to pay what's owed,
we're gon-na have to reap from some seed.

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

telegraph poles, they can always fly away from this rain and this cold, you can
Vx.

hear them singing out their telegraph code all the way

down the telegraph road

with echo

Dm  F/D  C  G  D
Well I'd sooner forget, but I re-

member those nights, yeah, life was just a bet on a race 'twixt the lights, you had your

head on my shoulder, you had your hand in my hair, now you act a little colder, like you

don't seem to care, but just believe in me baby, and I'll
take you away from out of this darkness and into the day, from these
ri-vers of head-lights, these ri-vers of rain, from the anger that lives on the streets with their names, 'cos I've
run every red light on memory lane, I've seen desperation explode into flames.

and I don't wanna see it again, from
Am  Dm

all of these signs saying, 'Sorry, but we're closed',

all the way

[F]

Gb

down the telegraph road.

D5  F/D  G/D  D

slide in

D5  F/D  C  G  D

143
Acoustic Guitar 2 repeats previous 4 bars to the end
Electric Guitar 2 repeats previous 8 bars to end
**notation & tablature explained**

Open C chord

Scale of E major

**Bent Notes:**

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \( \text{ fret } \). 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 2:**
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

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

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

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

**Example 6:**
Play the D and F\(^#\) together, then bend the G-string up one tone to E, and the B-string up \( \frac{1}{4} \) 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.