

BROTHERS IN ARMS

Words & Music by Mark Knopfler

Gently ♩ = 80

These mist co-vered moun - tains_ are a home now for

me but my home is the low - lands

and al - ways will be some day you'll re - turn_

G#m D#m E C#m7

to your val - leys and your farms

F#sus4 F# G#m E F#sus4 F#

and you'll no lon - ger burn to be bro - thers in arms.

G#m E G#m E G#m E C#m

G#m(sus2) G#m D#m/A E F#

Through these fields of de - struc - tion

§
 bap - ti - sm's of fi - re
 and the moon's ri - ding high

I've watched all your suf -
 let me bid you —

- fer - ing —
 — fare - well —

as the bat - tle raged higher
 eve - ry man has to die

and though they did hurt me so bad —
 but it's writ - ten in the star - light —

in the fear and a -
 and ev - ery line on your

larm
 palm

you did not de - sert me my bro - thers — in arms.
 we're fools to make war on our bro - thers — in arms.

To Coda ♦

F#sus4

F#

G#m

E

C#m

E

(Guitar solo)

G#m

E

C#m

G#m

G#msus2

G#m

F#

G#m

F#

B

There's so ma - ny diffe - rent worlds.

so ma - ny diffe - rent

mf

E

F#sus4

F#

G#m

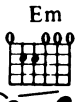
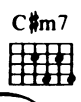
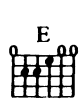
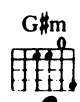
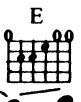
suns

and we have just one world

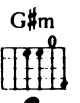
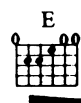
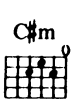
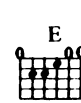
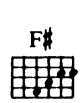


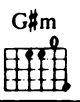
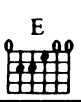
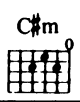
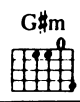
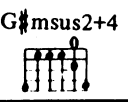


but we live in diffe-rent ones.

Guitar solo

G#m F# *D.% al Coda*

Now the sun's gone to hell__

⊕ CODA F#sus4 F#

G#m E C#m7 E G#m7 E

Guitar solo
Ad lib. Guitar solo to FADE

mf

C#m7 G#m E

C#m E F# G#m E C#m7

Repeat to FADE

MONEY FOR NOTHING

Words & Music by Mark Knopfler

Medium rock ♩ = 138

Gm7 C Gm7

f

Bb C Gm7

F Gm7 C

1. Look at them__ yo - yo's that's__ the way to do it__
5.(%) I shoulda__ learned to__ play the gui-tar__
7.(%%) Look at them__ yo - yo's that's__ the way to do it__

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Gm7 Bb C Gm7

I play the gui - tar on the M. T. V. that ain't— work-in' that's—
 I shoulda learned to play them drums look at that she got it
 play the gui - tar on the M.. T. V. that ain't— work-in' that's—

F Gm7 To Coda II

— the way to do it mon-ey for noth-in' and chicks for free.—
 stickin' in the camera man we could have some fun.—
 — the way you do it money for noth-in' and chicks for free.—

Gm7 C Gm7

2. That ain't work-in' that's— the way you do it lem-me tell ya them—
 3. See that little faggot with the ear - ring and the make up yeah buddy that's
 4. INSTR. to Chorus
 6.(%) And he's up there he's making Hawaiian noises bangin' on the bongos like a

Bb C Gm7

guys ain't dumb his own hair chimpanzee that ain't workin' may - be get a that lit - tle fag - got got his blis - ter on your lit - tle fin - ger own jet air plane that's the way you do it

F Gm7 CHORUS Eb

may - be get a that little faggot he's a money for nothin' and chicks for free. blis - ter on your thumb. We got - ta in - stal

Bb Eb F Gm7

mi-cro-wave ov-ens cust-om kit-chen de - liv-er-ies we got-ta move these

C D E

re-friger-a - tors we got- ta move these co-lour T. - V's. _____

To Coda I

CODA I CODA II

D%. al Coda I D%. al Coda II

mo-ney for noth-in'

C Gm7 Bb C Gm7

chicks for free_____ mo - ney for noth-in'

F Gm7

and chicks for free._____ Ad lib to FADE.

ONE WORLD

Words & Music by Mark Knopfler

Heavy beat ♩ = 108

Em7 A Em7 A

Guitar solo (% Ad lib solo)
(Play arpeggio from
↓ top note to bottom note)

f

Em7 A Em7 An3rd

Em D Em

Can't find no sleeves for my re - cords — or I
Can't find the rea - sons for your actions there's
Can't get no rem-e-dy on my T. V. —

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Em D Em A D Em D

can't get no la - ces for my shoes
 don't much like the rea-son-ing you use—
 no-thing but the same old news —

can't get no fan-cy notes on
 somehow your mo-tives are im-pure or
 they can't find a way to— be

The first system of the musical score consists of two staves. The top staff is a single treble clef line for guitar, with a key signature of one sharp (F#) and a common time signature. It contains a melody with eighth and quarter notes, and rests. Above the staff are seven guitar chord diagrams: Em, D, Em, A, D, Em, and D. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and a bass line with eighth and quarter notes. Lyrics are written below the guitar staff, aligned with the melody.

A C D CHORUS Em7

my blue gui - tar —
 somehow I can't find the cure
 one world in harmony

can't get no an - ti - dote — for
 can't get no an - ti - dote — for
 can't get no an - ti - dote — for

The second system continues the musical score. The top staff (guitar) has four measures with chords A, C, D, and then the start of the 'CHORUS' with an Em7 chord diagram. The bottom staff (piano) continues the accompaniment. Lyrics are provided for both parts. A double bar line appears after the third measure of the guitar part, and another after the fourth measure of the piano part.

A Em7 A Em7

blues — oh — yeah —

The third system continues the musical score. The top staff (guitar) has four measures with chords A, Em7, A, and Em7. The bottom staff (piano) continues the accompaniment. Lyrics are provided for both parts. A double bar line appears after the third measure of the guitar part, and another after the fourth measure of the piano part.

Chorus (First Line)

Guitar Chords: A, Em7, A no 3rd

Vocal Line: oo oo oo. —

Piano Accompaniment

Chorus (Second Line)

Guitar Chords: Em, Bm/D, A/C#, Em/B

Vocal Line: They say it's most-ly van-i - ty — that writes the plays we act — they

Piano Accompaniment

Chorus (Third Line)

Guitar Chords: C, D, Em, Am, B+, 1st Fret, B/D#, Em, Bm/D

Vocal Line: tell me that's what ev - ery bo - dy knows — there's no such thing as san-i - ty — and

Piano Accompaniment

Chorus (Fourth Line)

Guitar Chords: A/C#, Em/B, C, Bm, C, D

Vocal Line: that's the sa - nest fact — that's the way the sto - ry goes. —

Piano Accompaniment

D.S. and repeat Chorus (ad lib.) to FADE

RIDE ACROSS THE RIVER

Words & Music by Mark Knopfler

Steadily ♩ = 142

The first system of musical notation is in 4/4 time. It features a treble and bass staff. The treble staff begins with a melodic line, followed by a double bar line and a guitar chord diagram for Em (E minor, 0 2 2 0). The bass staff provides a steady accompaniment. Further along, there are guitar chord diagrams for D (0 2 3 2) and Em (0 2 2 0).

The second system continues the piece. It includes first and second endings for the guitar, marked '1. Em' and '2. Em' with their respective chord diagrams. The piano accompaniment continues in the bass staff, with some melodic lines in the treble staff.

The third system features a guitar solo section. It starts with a guitar chord diagram for D (0 2 3 2) and an Em (0 2 2 0) diagram. The notation includes a long melodic line for the guitar, with a 'Guitar solo' label. The piano accompaniment continues in the bass staff, with some chords in the treble staff.

Em

D Em

I'm a

Em D Em

1. Sol - dier of free - dom in the ar - my of ___ man
 2. Sol - dier of for - tune I'm a dog ___ of ___ war
 3. *Guitar solo*
 4. (%) Noth - ing gon - na stop them as the day fol - lows the night




we are the cho - sen we're the par - ti - san
 and we don't give a damn who the killing is for
 right be - comes wrong the left becomes the right







the cause it is no - ble and the
 it's the same old sto - ry with a
 and they sing as they march with their








cause it is just we are
 diff - er - ent name
 flags un - furled to -



C D Bm



rea - dy to pay — with our lives — if we — must.
 death — or glo - ry it's the kil - ing — game.
 day — in the — moun-tains tomorrow the — world.

CHORUS

B C ff Am D C



Gon - na ride a - cross the ri - ver deep and wide. —
 Gon - na ride a - cross the ri - ver deep and wide. —
Guitar solo
 Gon - na ride a - cross the ri - ver deep and wide. —

D Am C D



Bm C D

To Coda ♦♦♦

Ride a - cross the ri - ver to the o - ther side.
 Ride a - cross the ri - ver to the o - ther side.

L.H.

Em

1. 2.

Bm 3. Em

I'm a
 (Guitar solo)

Em D Em

D

Em

1.

2. *D.% al Coda*

CODA I D

Em

o - ther side.

CODA II D

D.% al Coda II

Gon - na

D

o - ther side.

Em



The first system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line starts with a half note E4, followed by a quarter note F#4, and then a half rest. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in 4/4 time.

Em



D



Em



The second system of musical notation. The vocal line has a half rest followed by a half note E4. The piano accompaniment continues with its melody and bass line.

D



Em



The third system of musical notation. The vocal line has a half rest followed by a half note E4. The piano accompaniment continues with its melody and bass line.

Ad lib. INSTR. – to FADE.

The fourth system of musical notation, which serves as the instrumental conclusion. It features a melodic line in the right hand and a supporting bass line in the left hand, ending with a double bar line.

SO FAR AWAY

Words & Music by Mark Knopfler

♩ B A E

A B A

E

I'm
I

E B

Here I am a - gain in this mean old town, —
tired of being in love and be - ing all a - lone, —
get so tired — when I have to ex - plain

E



and you're so far a - way — from me. And
 when you're so far a - way — from me. I'm
 when you're so far a - way — from me. See

E



B



where are you when the sun goes down, —
 tired of ma - king out on the tel - e - phone, —
 you've been in the sun and I've been in the rain,

E



you're so far a - way — from me.
 and you're so far a - way — from me.
 and you're so far a - way — from me. }

A



C#m



You're so far a - way from me, —

B E A

you're so far I just can't see, you're so far a -

C#m B A

-way from me, — you're so far a - way — from

E A To Coda CODA B

me, al - right

D.S. al Coda

A E A

You're so far a - way — from me.

Repeat ad lib. to FADE

THE MAN'S TOO STRONG

Words & Music by Mark Knopfler

Steadily ♩ = 96



LEFT HAND

RIGHT HAND

mf



I'm

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Dm C

just an age - ing drum-mer boy and in the wars I used to play— and I've

mp

Bb Dm

called the tune— to ma - ny a tor - ture ses - sion now they

Dm C

say I am— a war crim-i - nal and I'm fad - ing a - way—

Bb Dm

fa - ther please hear my con - fes-sion.

G



I have le - ga-lised_ rob-ber-y
 tried to be__ meek and I have
 sun rose on_the courtyard and they

mf

D



called it be - lief
 tried to be mild
 all did hear him say

G



I have run with the mo - ney and
 but I spat like a wo - man and
 you always were a Ju - das but I

D



hid like__ a thief I have re - writ - ten his - to - ry__ with my
 sulked like__ a child I have lived be - hind walls__ that have
 got you an - y - way you may have got your sil - ver__ but I

G







ar - mies and my__ crooks _ in - ven - ted mem - or - ies__
 made me a - lone__ stri - ven for peace
 swear u - pon my__ life__ your sis - ter gave me di - a - monds__




I did burn all the books__ and I can
 which I ne - ver have known__ and I can
 and I gave them to your wife__ oh





still hear__ his laugh - ter and I can still hear his song.__
 still hear__ his laugh - ter and I can still hear his song.__
 fa - ther__ please help me for I have done wrong.__

p

Emsus2+4

Em

The man's too big the man's too

This system contains measures 1 through 4. The vocal line starts with a whole rest in measure 1, followed by a dotted quarter note in measure 2, and eighth notes in measures 3 and 4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand. Chord diagrams for Emsus2+4 and Em are shown above the vocal staff.

D

C

D/A

strong.

ff

This system contains measures 5 through 8. The vocal line has whole rests in measures 5 and 6, and a half note in measure 7. The piano accompaniment continues with a similar eighth-note pattern. A forte (*ff*) dynamic marking is present in measure 5. Chord diagrams for D, C, and D/A are shown above the vocal staff.

D

C

ff

This system contains measures 9 through 12. The piano accompaniment continues with a steady eighth-note pattern. A forte (*ff*) dynamic marking is present in measure 9. Chord diagrams for D and C are shown above the vocal staff.

Cm

G

Gm

1.

f *mp*

This system contains measures 13 through 16. The piano accompaniment continues with a steady eighth-note pattern. Dynamics of *f* and *mp* are indicated. A first ending bracket is shown above the vocal staff in measure 14. Chord diagrams for Cm, G, and Gm are shown above the vocal staff. The system concludes with a 2/4 time signature change.

Chord diagrams: Gm, D

Well I have
Well the

3.

Guitar solo

Chord diagrams: Gm, F

mf

Chord diagrams: Fm/Ab, C/G, Am, Am/G

mp

Chord diagrams: F, D

rall.

+ chord

WALK OF LIFE

Words & Music by Mark Knopfler

Fast ♩ = 176

Chord diagrams: E, A, B, E/G#, A.

1. B B E

2. 3. B E

(1. & %) Here comes John - ny sing-ing
(2.) Here comes John - ny and he'll

old - ies, gold - ies be-bop - a - lu - la ba - by what I say—
tell you a sto - ry hand me down my walk-in' shoes—

here comes John - ny sing-ing I got-ta wo-man down in the tun-nels trying to
here comes John - ny with the power and the glo-ry backbeat the

make it pay. He got the ac - tion he got the mo - tion
talk - in' blues. He got the ac - tion he got the mo - tion
§ He got the ac - tion he got the mo - tion



yeah the boy can play— de - di - ca - tion—
yeah the boy can play— de - di - ca - tion—
yeah the boy can play— de - di - ca - tion—



de - vo - tion turn-ing all the night time in - to the day— he do the
de - vo - tion turn-ing all the night time in - to the day— he do the
de - vo - tion turn-ing all the night time in - to the day— and



song a-bout the sweet lov - in' wo - man he do the song a - bout the knife—
song a-bout the sweet lov - in' wo - man he do the song a - bout the knife—
af - ter all the vio-lence and dou-ble talk there's just a song in all the trou-ble and the

A E7 B

strife he do the walk he do the walk of ____
 he do the walk he do the walk of ____
 he do the walk you do the walk of ____

A B E

life yeah ____ he do the walk of life. ____
 life yeah ____ he do the walk of life. ____
 life mmm ____ you do the walk of life. ____

A

B

E/G#

A

B

*D.S. al Coda
To Coda*

CODA

E

A

B

E/G#

B

To FADE

WHY WORRY

Words & Music by Mark Knopfler

Flowing ♩ = 92

mf

E B7 E

B7 E A F#/A#

B C#m7 B

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Chord diagrams: A, B, E, A, B, A/C#, B

Chord diagrams: E, A, B, E

Chord diagrams: A, B, A/C#, B, A, B, A/C#, B, A, B, A/C#

Chord diagram: Bno3rd

To Coda

sf *Red.*

E B7 E

Ba - by— I see this world has made you sad—
 Ba - by— when I get down I turn to you—

B7 E A F#/A#

some peo - ple can be bad the things they do, the things they
 and you make sense of what I do I know it is - n't hard to

B C#m7 B E

say but ba - by—
 say but ba - by—

B7 E B7

I'll wipe a - way those bit - ter tears— I'll chase a - way those rest - less
 just when this world seems mean and cold— our love comes shin - ing red and

E A F# / A# B C#m7

fears gold that turn your blue skies in to grey.
and all the rest is by the way.

B E A B

Why wor - ry there should be laugh - ter af - ter

E A B E

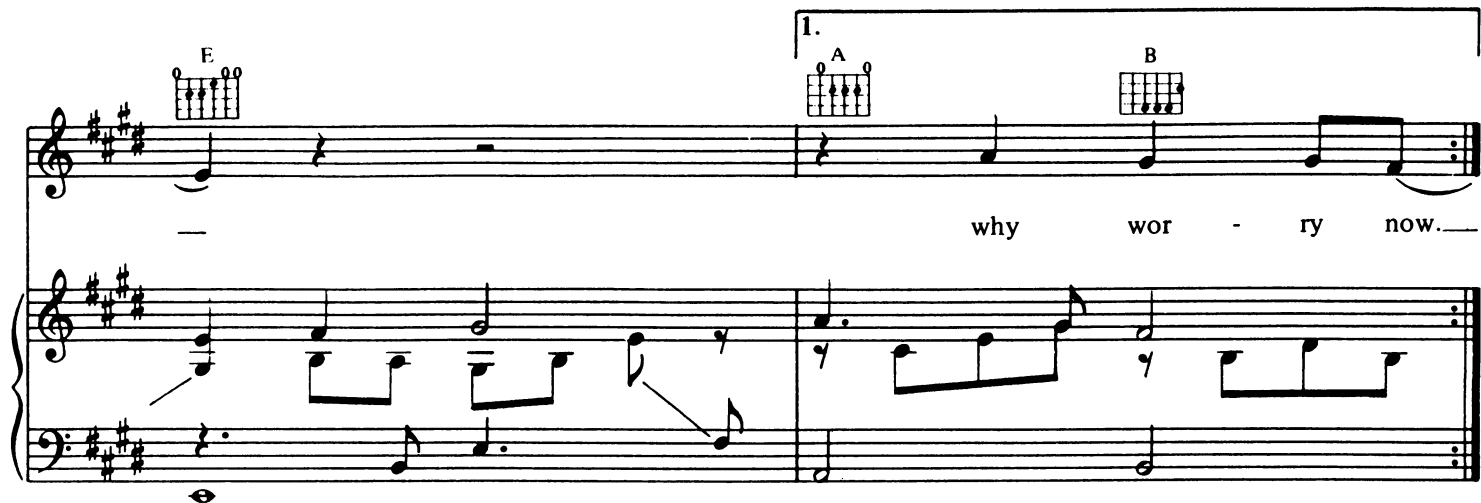
pain. there should be sun - shine af - ter rain

A B E A B

these things have al - ways been the same so why wor - ry now

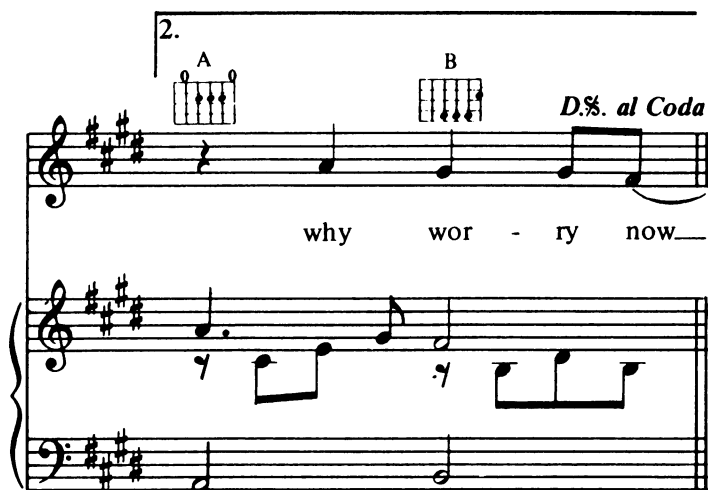
1.   

— why wor - ry now—

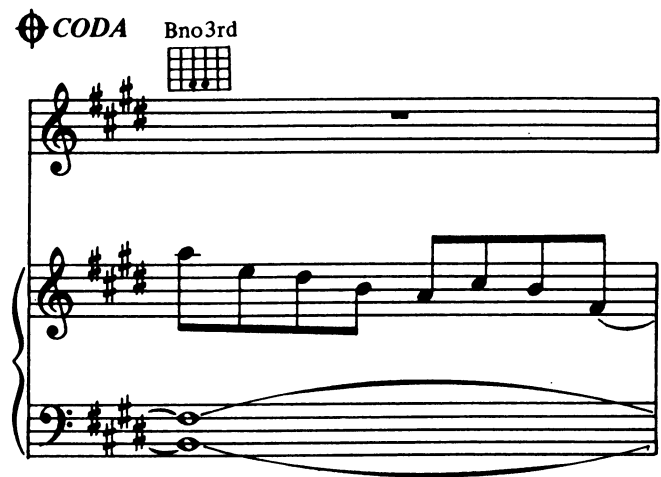


2.   *D.S. al Coda*

why wor - ry now—

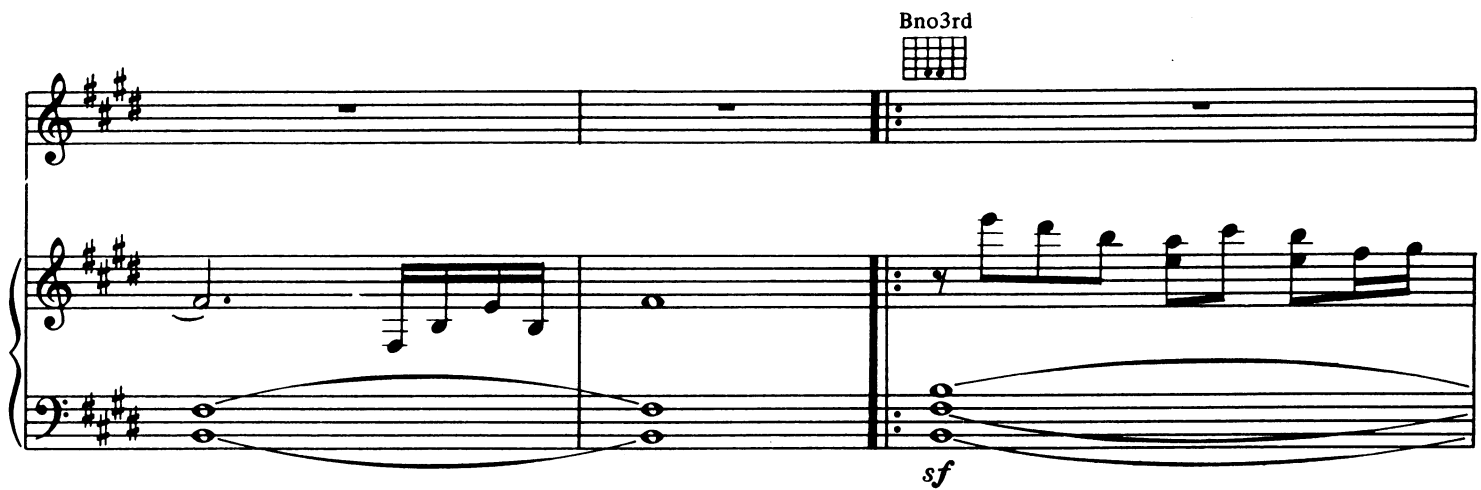


 *CODA* 

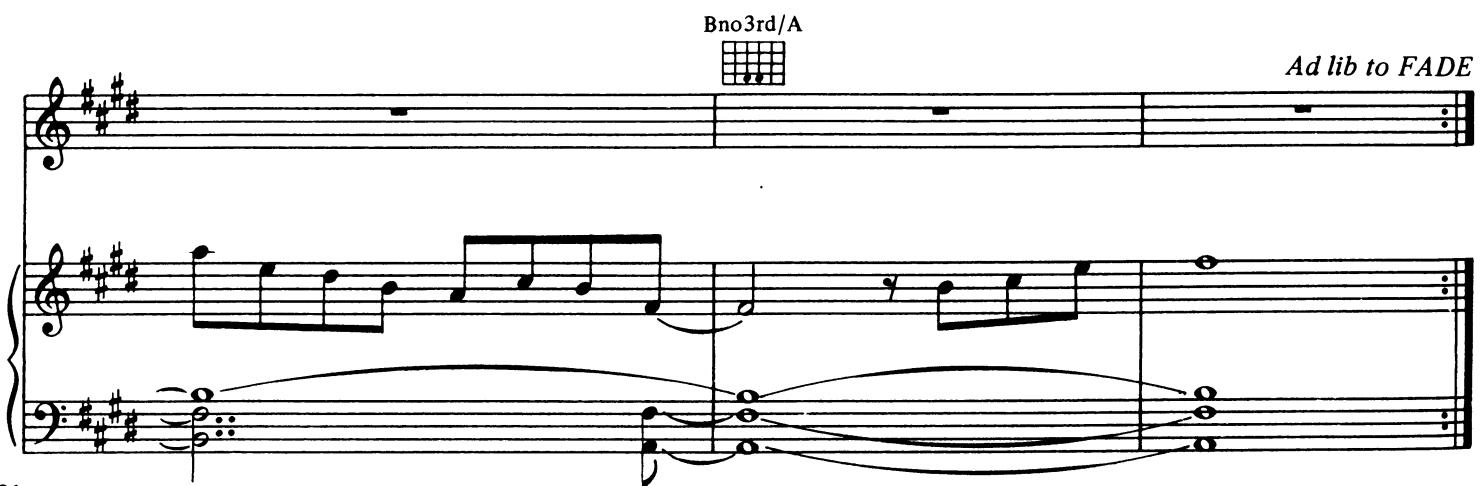




sf



 *Ad lib to FADE*



YOUR LATEST TRICK

Words & Music by Mark Knopfler

Gently ♩ = 126

mf

C#m7 A B B/A

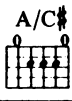
G#m7 Amaj7 F# F#/A# B B/A

G#7 F#m9b5 G#7 E

All the late night bar - gains have been
 My door was stand - ing o -
 Now it's past last call for

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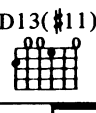




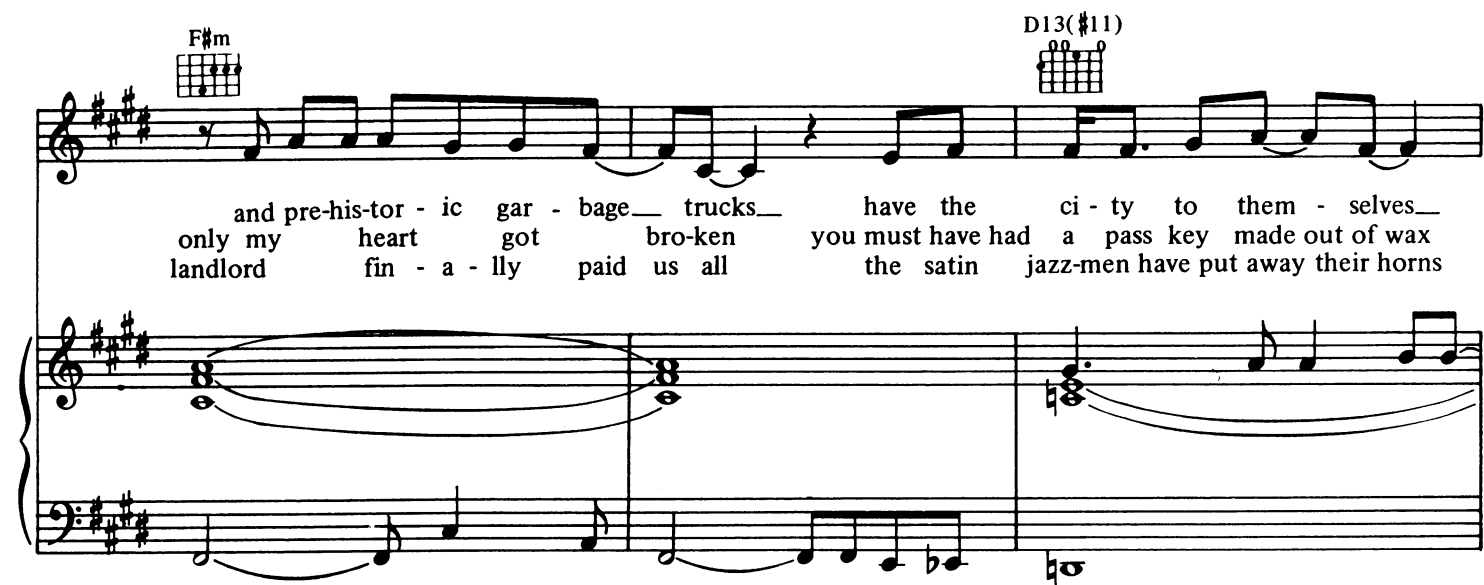


struck pen alcohol be-tween the se - cu-ri-ty was laid back and lax but it was the
 past recall has been here and gone



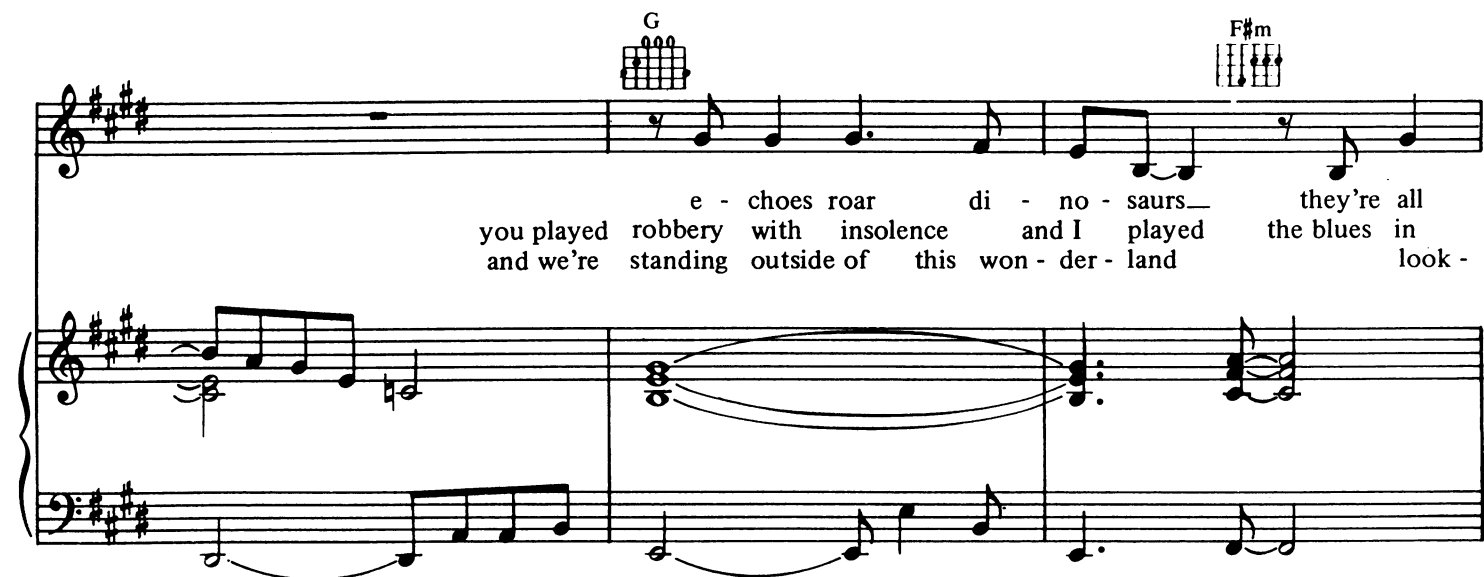



and pre-his-tor - ic gar - bage__ trucks__ have the ci - ty to them - selves__
 only my heart got bro-ken you must have had a pass key made out of wax
 landlord fin - a - lly paid us all the satin jazz-men have put away their horns






e - choes roar di - no - saurs__ they're all
 you played robbery with insolence and I played the blues in
 and we're standing outside of this won - der - land look -



B A/C# B/D# C#/E# F#m

do - ing the mon - ster mash and most of the tax - is
 twelve bars down lover's lane and you never did have the intelligence
 ing so be - reaved and so be - reft like a bowery bum when he finally

D13(#11)

most of the whores are on - ly ta - king calls for cash mmm.
 to use the twelve keys hanging off my chain mmm.
 understands the bottle's empty and there's nothing left mmm.

A B F/G#

I don't know how it hap - pened it all took place so
 I don't know how it hap - pened it all took place so
 I don't know how it hap - pened it was faster than the eye could

Aug A E/B E/G# F#m/A

quick quick flick but but all I can do____ is

but but now

B A/C# B/D# 1. 2. G#7 3. G#7 b10

hand it to you____ and your la - test trick. and your la - test trick.

C#m7 A B B/A G#m7 Amaj7

F# F#/A# B B/A G#7 F#m9b5 G#7 To FADE