ONCE UPON A TIME
IN THE WEST
4
EXPRESSO LOVE
9
PRIVATE INVESTIGATIONS
14
SULTANS OF SWING
19
ROMEO AND JULIET
23
LOVE OVER GOLD
28
TWO YOUNG LOVERS
32
TUNNEL OF LOVE
45
TELEGRAPH ROAD
56
SOLID ROCK
67
GOING HOME – THEME
FROM ‘LOCAL HERO’
72
ONCE UPON A TIME
IN THE WEST

WORDS AND MUSIC BY MARK KNOPFLER

Tempo ad lib.
n.c.

© COPYRIGHT 1979 CHARISCUFT LTD.
ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED
(A tempo – fast beat)

A tempo

2. people get a cheap laugh breaking up the speed limit,
3. no use saying that you don’t know nothing.
scaring the pedestrians for a minute.
Still gonna get you if you don’t do something.

Crossing up progress driv-
Sitting on the fence that’s a
ing on the grass,
dangerous course,

leaving just enough room to pass.
ev-en get a bullet from your peace-keeping force.
Yeah, 'cause even the hero gets a bullet in the chest.

Yeah, even the hero gets a bullet in the chest.

Oh yeah,

once upon a time in the west.

1.2.

Now some

3. It ain't

3.4.
3rd Verse (5th through)

Mother Mary, your children are slaughtered
Some of you mothers ought to lock up your daughters.
Who's protecting the innocenti?
There's heap big trouble in your land of plenty
So how you're gonna do best?
Well you've guessed
Once upon a time in the west.
EXPRESSO LOVE
WORDS AND MUSIC BY MARK KNOPFLER

Medium rock 'n' roll beat

A

Repeat ad lib. till ready

Dm

(Ad lib on 3)

Dm

She gets the sun in the day

© COPYRIGHT 1980 CHARIS COURT LTD.
ALL RIGHTS ADMINISTERED BY RONDOR MUSIC LONDON LTD., 10A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.
call me just to talk, she gets the perfume in the dusk, and she
comes out in the night time, hey mister, you wanna take a walk out in the wild west and with me?
Oh man, she smells just like a rose and she
Sometimes I get trouble with my breathing.
tastes just like a peach now (Spoken) She says, well you know, boys don’t know anything.

she got me walking where the I know what I want
wild life goes. I'd do anything to reach her. Think I just want

everything. She was made in heaven,

heaven's in my world. Yes, she was made in heaven,

yeah, heaven's in my world, is this just expression love, I said
Man, I'm crazy for this girl, crazy for the girl.

Feels so good, it feels so good, feels so good, it feels so right.

I was made to go with this girl just like a saxophone was made to go with the night.

D.S. (Rpt verse)
(Repeat lyrics ad lib.)

CODA

Hey maestro... give me the expresso, now

She really want an expresso...

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

VERSE 4: (8 bars instrumental)
No I don't want no sugar in it,
No thank you, very very much.
Because I'm all wired up on it,
All fixed up
It's that expresso touch.
PRIVATE INVESTIGATIONS
WORDS AND MUSIC BY MARK KNOPFLER

Moderate \( j = 88 \)

Em

Arpeggio

A/C#

G/B

F/A

B7/A

Em/G

Gdim

Amb/F#

B7

Em

Em7

(Spoken) It's a mystery to me
I go checking out the report

the game commences
digging up the dirt
for the usual fee
you get to meet all sorts
plus expenses in this line of work.

confidential information
Treachery and treason
it's in a diary
there's always an excuse for it.
this is my investigation
and when I find the reason

© COPYRIGHT 1982 CHARIS COURT LTD.
ALL RIGHTS ADMINISTERED BY RONDOR MUSIC (LONDON) LTD., 30A PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.
not a pub-lic en-quir-ry.
I still can't get used to it.

And what have you got at the end of the day,
and what have you got to take away
a bot-tle of whisk-ky
and a new set of lies,
blinds on the win-dow and a pain behind the eyes.
(Spoken) Scarred for life
no compensation.
(Whispered) private in-
vestigation.
a tempo

mf
SULTANS OF SWING
WORDS AND MUSIC BY MARK KNOPFLER

Medium bright rock

1. You get a shiver in the dark, it's raining in the park, but mean-
2. step inside but you don't see too many fac-

time, es

south of the river you stop comin' in out of the rain

© COPYRIGHT 1978 STRAIGHTJACKET SONGS LTD.
ALL RIGHTS ADMINISTERED BY KONDOR MUSIC LTD. 104 PARSONS GREEN, LONDON SW6.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.
and you hold everything
to hear the jazz go down.

A band is blowin' Dixie double four time.
Competition, too many other places,

You feel all right when you hear the music ring...
but the horns, they're blowin' that
Well now, you

Way on down south,

London Town.

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

3. You check out
Additional Verses

3. You check out Guitar George, he knows all them fancy chords.
   He's just rhythm, gonna make that guitar cry and make it sing.
   This and an old guitar is just all he can afford,
   when he gets up under the coloured lights, gonna play his thing.

4. And Harry doesn't mind if he doesn't make that fancy scene.
   He's got a daytime job, he's doin' quite all right, thank you very much.
   He can do the honky-tonk just like anything,
   savin' it up for Friday night
   with the Sultans, with the Sultans of swing.

5. And a crowd of young boys, they're just foolin' around in the corner,
   drunk and dressed in their baggies and their best King's Road.
   They don't give a damn about any trumpet playin' band;
   it ain't what they call rock and roll.
   And the Sultans, yeah the Sultans, they played Creole.

6. **Instrumental**

7. And then The Man, he steps right up to the microphone
   and says, at last, just as the time-bell rings:
   "Thank you, good night, now it's time to go home."
   And he makes it fast with one more thing:
   "We are the Sultans, we are the Sultans of Swing."

*(To Coda)*
So your love struck Romeo has got a street serenade.

Laying everybody low with a love song that he made.

And he finds a street light and he steps out of the shade, he says something like

To Coda

you and me babe how about it? (Spoken:) Juliet says, goodness me, it's Romeo,
you nearly gave me a heart attack. He's underneath the window, she's singing,

hey la my boy-friend's back. You shouldn't come around here,

singing up at people like that anyway, what you gonna do about it? Juliet, the dice were loaded from the start, and I
F C  
Dm C Bb C F C 0 Bb
bet and you exploded in my heart, and I forget, I forget

Dm Bb Gm F/A
the movie song When you gonna realise it was

Bb C 0 Dm C 0 F C 0 Bb C 0
just that the time was wrong, Juliet.

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

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

CHORUS 2: Juliet, when we made love you used to cry
You said I loved you like the stars above,
You said I'd love you till I die.
There's a place for us
You know the movie song,
So when you gonna realise
It was just that the time was wrong,
Juliet.
You pay no heed to the danger leaving nothing to interfere with the crazy and less to the balance of your vice mind.

your footsteps are forbidden and when you finally reap but at the knowledge of your sin you came in you throw your love to

place where 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.
TWO YOUNG LOVERS
WORDS AND MUSIC BY MARK KNOPFLER

(V. 1) It was the last day of summer, it was the
first of a new romance, He walked into her on the
corner and she said "I don't dance."

He said "Baby, let me teach you." and

she said "O.K., when?"

He said "So how can I

reach you, baby? I'd really like to see you again."
they couldn't stand to be apart, they couldn't leave one another alone.

Her mama used to say "It's getting late, sweetheart, it's
time that boy went home.”

upstairs. papa kissed mama, he gave her a sweet caress.

and said “Now here’s to the two young lovers, we want to wish them ev’ry happiness.”

D.C. at Coda

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

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

Get-tin' cra-z-y on the waltz-ers but it's the life that I
choose,
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 to-night.

But I'd
al-ways tell you where I am. In a scream-ing ring of fa-cies-

I seen her stand-ing in the light she had a tick-et for the rac-ies, yeah just like me she was a vic-tim of the night.

I put my hand up-on the lev-er said let it rock and let it
roll.

I had the one-armed ban-"dit fever it was an arrow through my heart and my soul. And the big wheel-

CHORUS

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 tunnel of love

(See block lyric) It's just the

Well it's been money for muscle on an-

(%) And now I'm searching through these carousels and the

carnival arcades, I've been searching everywhere from steeple-
another girl I dig.
chase to palisades, in any shooting gallery just to,

promises are made, just to make it big and for the rock away, rock away,

To Coda

rock away, rock away...
And girl it looks so pretty to me.

just like it always did.
Yeah like...
_the Spanish city to me when we were kids._

And girl it looks so pretty to me__ just like it

always did.__ yeah like__ the Spanish city to__

me when we were__ kids.
(See block lyric) She took off a silver
From Cul-ler-coats and Whitley Bay

poco rall.

out to rock a-way.

And girl it looks so pret-ty to me

like it al-ways did.

like the Span-ish ci-ty to me

When we were
kids, yeah.

Girl, it looks so pretty to me

like it always did,

yeah like the Spanish city to

me

when we were

kids.
Additional Verses

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

She took off a silver locket
She said remember me by this
She put her hand in my pocket
I got a keepsake and a kiss.
And in the roar of dust and diesel
I stood and watched her walk away
I could have caught up with her easy enough
You know that something must have made me stay.
A long time ago came a man on a track, walking thirty miles with a
Then came the mines, then came the ore, then there was the hard times

Small notes 2nd time
sack on his back and he put down his load where he thought it was the best
then there was a war telegraph sang a song about the world outside

he made a home in the wilderness and so wide like a rolling

he built a cabin and a winter store and he ploughed up the ground by the river 2nd time instr ad lib.
cold lake shore and other travellers came riding down the track and they

never went further and 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.

(Continue instr. ad lib.)
And my radio says tonight it's gonna freeze.

People driving home from the factories there's six lanes of traffic three lanes moving.

Slower (Tempo I)
Faster (tempo as before)

I've got a right to go to work but there's no
night when life was just a bit on a nice

You had your head on my shoulder you had your hand in my hair now

and the

you act a little colder like you don't seem to care,
birds up on the wires and the telegraph poles they can always fly away from this rain.

lieve in me baby and I'll take you away from out of this darkness and

and this cold you can hear them singing out their telegraph code all the way.
in to the day from these rivers of head-lights, these

Down the telegraph road.

g
(You know) I'd rivers of rain from the anger that lives on the
grad. cresc.

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

plode into flames and I don't wanna see it again.

From all these signs saying sor-ry but we're closed.
All the way

poco tranquillo
down the telegraph road...

65
Repeat with ad lib. treatment till fade.
SOLID ROCK
WORDS AND MUSIC BY MARK KNOPFLER

1 etc.

Well now take a look at that, I made a
castle in the sand, I'm saying this is where it's at, you know couldn't understand now,

if I realised that the chances were slim, how come I'm so surprised when the
tide rolled in. I wanna live on solid rock

I'm gonna live on solid rock I wanna give, I don't wanna be blocked.

I'm gonna live on solid rock. (2) You know I'm

Well you know a house of cards, never built for shock, you could blow
it down in any kind of weather.
Take two solid rocks.

two solid rocks, you know they're gonna stick,

they're gonna stick together. Solo ad lib.
2. You know I’m sick of potential
   I’m sick of vanity now
   I’m sticking to essential reality now
   I don’t know what’s worse
   Trying to make a silk purse
   Living an illusion, living in confusion.

3. Well because the heart that you break
   That’s the one that you rely on
   The bed that you make
   That’s the one you gotta lie on
   When you point your finger ‘cause your plan fell through
   You got three more fingers pointing back at you.