

INDUSTRIAL DISEASE

Words & Music by Mark Knopfler

Medium rock

f

Wait!
(spoken)

A

D

E

G

D

C

Bm

A

D/A

E/A

G

D

C

Bm

A

E/A

G/A

D

C

Bm

Chords: A, D/A, E/A, G, Dsus4, D, C, Bm

($\frac{1}{2}$ spoken) Now (1) Warn-ing lights are flash-ing down at Qua-li-ty Con-trol, some-bo-dy
 (2) care-ta-ker was cru-ci-fied for sleep-ing at his post, they're re-
 (3) work force is dis-gus-ted down's tools and walks
 (5, 6) See end

(accomp. voice ad lib jazz)

8va Bassa

threw a span-ner and they threw him in a hole There's ru-mours in the load-ing bay and
 fus-ing to be pac-i-fied it's him they blame the most The watch-dog's got ra-bies the
 in-no-cence is in-jured ex-per-i-ence just talks. Ev-'ry-one seeks dam-a-ges and

an-ger in the town. Some-bo-dy blew the whis-tle and the walls came down, there's a
 fore-man's got the fleas ev-ery-one's con-cerned a-bout in-dus-trial dis-ease. There's
 ev-'ry-one a-grees that these are class-ic symp-toms of a mone-tary squeeze. On

D **A**

meet - ing in the board - room, they're try'n to trace the smell, there's leak - ing in the wash - room there's a
 pan - ic on the switch - board tongues are tied in knots some come out in sym - pa - thy,
 I. T. V. and B. B. C. they talk a - bout the curse phi - lo - so - phy is us - cl - ess the -

(loco)

D **E** **D**

sneak in per - son - nel, some - where in the cor - ri - dors some - one was heard to sneeze
 some come out in spots some blame the man - age - ment some the em - ploy - ees and
 o - lo - gy is worse his - to - ry boils ov - er there's an ec - on - om - ic freeze soci -

A **To Coda** **To Coda**

good - ness me could this be in - dus - tri - al dis - ease. The dus - tri - al dis - ease.
 ev - ry - body knows it's the in - vent words that in - mean

10 Bassa

A **D** **E** **G**

D **C** **Bm7** **A**

Spoken Well... now the

(ad lib.)

3

in - dus - tri - al disease *Ad lib. treatment*

Guitar chords: A, D, E

Guitar chords: G, D, C, Bm, A

(Spoken) Doc - tor Park - in - son de - clared 'I'm not sur - prised to see you here, you've got smoker's cough from smoking brewers

(Drums)

Guitar chord: A

3
droop from drink - ing beer, I don't know how you came to get the Bet - te Dav - is knees but worst of all -

— young man you've got in - dus - tri - al dis - ease.' He wrote me a pres - crip - tion he said

Guitar chord: D

A D

'You are de-pressed but I'm glad you came to see me to get this off your chest. Come

8^{va} Bassa

E D A

back and see me lat-er, next pa-tient please, send in an-oth-er vic-tim of in-dus-tri-al dis-ease.'

A D E G

D C Bm A

D.S. al Coda ◊

(5) 1 go

◊ CODA

◊ CODA

D.S. al Coda ◊

A

dus-tri-al dis-ease. (6) They're

Straight on 2nd time

The musical score is arranged in five systems. The first system shows a treble staff with guitar chord diagrams for E, G, D, C, and Bm, and a bass staff with a simple melodic line. The second system features a treble staff with a complex rhythmic pattern and a bass staff with sustained chords. The third system continues the rhythmic pattern in the treble and has a bass staff with sustained chords. The fourth system shows a treble staff with a melodic line and a bass staff with sustained chords. The fifth system concludes with a treble staff melodic line and a bass staff with sustained chords, including dynamic markings 'ff' and 'p'.

5. I go down to Speaker's Corner I'm thunderstruck
 They got free speech, tourists, police in trucks
 Two men say they're Jesus one of them must be wrong
 There's a protest singer singing a protest song — he says
 'They wanna have a war so they can keep us on our knees
 They wanna have a war so they can keep their factories
 They wanna have a war to stop us buying Japanese.
 They wanna have a war to stop Industrial Disease.'
6. They're pointing out the enemy to keep you deaf and blind
 They wanna sap your energy incarcerate your mind
 They give you Rule Britannia, gassy beer, page three
 Two weeks in Espana and Sunday striptease,
 Meanwhile the first Jesus says 'I'd cure it soon
 Abolish Monday mornings and Friday afternoons.'
 The other one's out on hunger strike he's dying by degrees
 How come Jesus gets Industrial Disease.

Telegraph Road

Words & Music by Mark Knopfler

Slowly a piacere

Moderato (♩ = 108)

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

Chord diagrams: Dm7, G/D, D

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

Chord diagrams: D7, Gm, C

Chord diagrams: F, Dm, C

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

Small notes 2nd time

Bb Bb F Bb C F C7

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

Bb Gm7 Bb

and he made a home in the wild - er - ness
 te - le - graph — road — got so deep — and so wide — like a roll -

F Dm C Am

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

Bb F Bb C F C

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

Bb F/A Gm7 Bb

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

70

F Dm C

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

Bb F Bb Csus4 C F C

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

Bb Bb Dm

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

Gm7 Bb F Dm

(Continue instr. ad lib.)

C Bb F/A Bb C F C

Bb

Dm

Dm7

First system of musical notation. The top staff shows guitar chords: Bb, Dm, and Dm7. The middle and bottom staves show piano accompaniment with various rhythmic patterns and dynamics.

G

D

Dm

C

F

C

Second system of musical notation. The top staff shows guitar chords: G, D, Dm, C, F, and C. The middle and bottom staves show piano accompaniment with triplets and other rhythmic figures.

G

D

D7/F#

Gm

3

Third system of musical notation. The top staff shows guitar chords: G, D, D7/F#, and Gm. The middle staff contains the lyrics: "And my ra-di-o says to-night it's gon-na freeze...". The bottom staff shows piano accompaniment.

Dm

C

Am

3

3

Fourth system of musical notation. The top staff shows guitar chords: Dm, C, and Am. The middle staff contains the lyrics: "peo-ple driv-ing home from the fac-tor-ies there's six lanes of traf-fic three lanes mov-ing". The bottom staff shows piano accompaniment with a "rall." marking.

Dm

Dm7/C

Dm

A7+

A7

Fifth system of musical notation. The top staff shows guitar chords: Dm, Dm7/C, Dm, A7+, and A7. The middle staff contains the word "slow." and the tempo marking "Slower (Tempo 1)". The bottom staff shows piano accompaniment.

Musical notation system 1. Chords: Bb, C7/E, Fsus9, F/C, Gm7, C7, C7/Bb, Fsus4, F.

Musical notation system 2. Chords: Gm, F/A, Bb, A7, Dm, A7+, A7.

Musical notation system 3. Chords: Bb, Gm6/E, C9, F, Gm, C7/Bb, Fsus4, F.

Musical notation system 4. Chords: Gm, F/A, Bb, A, Dm, A7+, A7.

Musical notation system 5. Chords: Bb, C7/E, C7, F, Gm7, C7, Fsus4, F. Includes triplets.

Musical notation system 6. Chords: Gm, Am, Bb, A7-9, Dm, A/D. Includes 8va marking.

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

Gm7 F/A Bb A7 D C

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

F Dm C

Faster (tempo as before)

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

Bb F Bb C F C7

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

Bb Gm7 Bb

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

F Dm C

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

Bb C7 F C

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

Bb Dm Dm7

Down the te - le - graph road.

G D Dm Dm7

G D Dm Dm7

G7/D D Dm Bb C

Dm D 2 F C F/A Bb C7

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

grad. cresc.

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

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

F C F/A Bb C7 F C

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

Am Dm

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

mf

Bb C/E Bb

All the way

mp

Gm/D F/A C/G Bb/F F/E Bb/D F/C

poco tranquillo

Gm/Bb Dm Dm7 G7/D

down the te - le - graph road...

f *mf*

D Dm Dm7 G/D

D Dm Dm7 G

Chord diagrams: D, Dm, F, G

Chord diagrams: D, Dm, G/D

p

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

Chord diagrams: Dm7, G7sus4/D, G7/D, D

ad lib. treatment

Chord diagrams: Dm7, C, G, D, Dm7, Em, Dm

Chord diagrams: Dm7, F, G, D

Repeat with ad lib. treatment: till fade

LOVE OVER GOLD DIRE STRAIT

PRIVATE INVESTIGATIONS

Words & Music by Mark Knopfler

Moderate (♩ = 88)

Em/D

Em

A/C#

G/B

F/A

B7/A

Em/G

Gdim

Am6/F#

B7

Em

Em7

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

Bm/D

A/C#

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

G/B

F/A

B7/A

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

Em/G Gdim Am6/F# B7

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

Gdim Am6/F# B7 Em D/F#

G D Am

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

Em D G C D

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

C B

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

Im7 Bm/D A/C#

mf

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

Edim Am6 B7 Im

(R.L.)

Gdim Am6/F# B7

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

B7/E N.C.

ves-ti-ga-tion.

a tempo
pp

mf

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The bass line consists of a steady eighth-note accompaniment. The treble line has a melodic line with some rests and a triplet of eighth notes.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Dynamics markings 'f' and 'mf' are present.

Third system of musical notation, showing a change in texture. The treble line has a more complex rhythmic pattern. Chord diagrams for Em7 and Em6 are provided above the staff. Dynamics markings 'p' and 'f' are present.

Fourth system of musical notation, featuring a dense rhythmic pattern in the treble. Chord diagrams for Em7, Em6sus4, Em7, and Em6 are shown. Dynamics markings 'f' and 'mf' are present.

Fifth system of musical notation, with a more melodic treble line. Chord diagrams for Em6sus4, Em, B/F#, Em, and Em7 are shown. Dynamics markings 'f', 'p', and 'ff' are present.

Sixth system of musical notation, concluding the piece. The treble line has a melodic line with some rests. Dynamics markings 'f' and 'p' are present.

First system of a piano score. The right hand features a melodic line with a fermata over a chord, while the left hand plays a steady bass line. A dynamic marking of *f* is present.

Second system of the piano score. The right hand has a melodic line with a fermata, and the left hand continues with a bass line. A dynamic marking of *p* is shown.

Third system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line. A dynamic marking of *pp subito ff* is present. Chord diagrams for *Em7* and *A* are shown above the right hand.

Fourth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line. A dynamic marking of *con pedale* is present. Chord diagrams for *Em*, *Em6*, and *Em7* are shown above the right hand.

Fifth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line. A dynamic marking of *p* is shown. Chord diagrams for *C* and *Em* are shown above the right hand.

Sixth system of the piano score. The right hand has a melodic line with a fermata, and the left hand has a bass line. A dynamic marking of *p* is shown. A chord diagram for *Em* is shown above the right hand.

Pedal fade

LOVE OVER GOLD DIRE STRAITS

LOVE OVER GOLD

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gtr

Bbmaj9

C

Bb/F

Dm

Am

First system of musical notation for 'Love Over Gold'. It consists of a guitar part on a single staff and a piano accompaniment on two staves (treble and bass clef). The guitar part features a melodic line with various chords indicated above it: Bbmaj9, C, Bb/F, Dm, and Am. The piano accompaniment provides a rhythmic and harmonic foundation.

Second system of musical notation. The guitar part continues with a melodic line, with chords Bb, Am, Am7, Dm, and C indicated above. The piano accompaniment continues with a steady rhythm. The word 'loco' is written above the piano staff in the second measure.

Third system of musical notation. The guitar part continues with a melodic line, with chords Bb, C7/E, Cm7, Dm, and Am7 indicated above. The piano accompaniment continues with a steady rhythm.

Fourth system of musical notation. The guitar part continues with a melodic line, with chords Bb, Bb6, C, Bb, Gm/Bb, and C(no3rd) indicated above. The piano accompaniment continues with a steady rhythm. The word 'gtr' is written above the piano staff in the third measure.

Fifth system of musical notation, including the vocal line and piano accompaniment. The guitar part continues with a melodic line, with chords F/A, Bb, Gm7, C, Gm7, F/A, Bb, and C indicated above. The piano accompaniment continues with a steady rhythm. The lyrics are written below the vocal line.

You walk out on the high wire — you're a dancer on thin ice —
 And you go danc-ing through door — ways — just to see what you will find

F Gm7 C7 A7+ A7

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

Dm C C/E F Gm7 Bb C

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

A- A7 Bbma7 Bb6 F Gm7

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

Bb F Dm Am G/B

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

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

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

First system of musical notation. It consists of a guitar chord line at the top and a piano accompaniment below. The guitar chords are D/F#, Eb/G, D7/F#, D7/A, Gm, and Bbm6. The piano part features a melody in the right hand and a bass line in the left hand, both in 2/4 time.

1 C C7/Bb 2 Bbm C

Second system of musical notation. It includes guitar chords C, C7/Bb, Bbm, and C. The piano accompaniment continues with the melody and bass line. The lyrics "It takes love ov - er gold and" are written under the vocal line.

C C7 Bbm Dm Bb

Third system of musical notation. It includes guitar chords C, C7, Bbm, Dm, and Bb. The piano accompaniment continues. The lyrics "mind ov - er mat - ter to do what you do that you must, when the" are written under the vocal line.

C Ebm7 Bbm6 A7 Dm

Fourth system of musical notation. It includes guitar chords C, Ebm7, Bbm6, A7, and Dm. The piano accompaniment features triplets in the bass line. The lyrics "things that you hold can fall and be shat-tered or run through your fin - gers like dust." are written under the vocal line.

Aaug/C# C13 C7+ C7 C7-5 D6 D6 Bb

Fifth system of musical notation. It includes guitar chords Aaug/C#, C13, C7+, C7, C7-5, D6, D6, and Bb. The piano accompaniment continues with the melody and bass line. The lyrics "my" are written under the vocal line.

C C7/B \flat Am 7 Dm Am B \flat C 7 C7/B \flat

This system contains a guitar chord chart at the top with chords: C, C7/B \flat , Am 7 , Dm, Am, B \flat , C 7 , and C7/B \flat . Below it is a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with quarter and eighth notes.

Am Dm Am/C B \flat maj 7 C/E

This system contains a guitar chord chart with chords: Am, Dm, Am/C, B \flat maj 7 , and C/E. The piano accompaniment continues, with the treble staff showing a melodic line and the bass staff showing a rhythmic accompaniment.

Gm 7 Dm Am 7 B \flat maj 7 C

This system contains a guitar chord chart with chords: Gm 7 , Dm, Am 7 , B \flat maj 7 , and C. The piano accompaniment continues, with a fermata over the final chord in the treble staff.

B \flat B \flat /C C 7 B \flat C

This system contains a guitar chord chart with chords: B \flat , B \flat /C, C 7 , B \flat , and C. The piano accompaniment continues, with a fermata over the final chord in the treble staff.

B \flat C 7 B \flat maj 7 C

Repeats till Fade

Ad lib. treatment

This system contains a guitar chord chart with chords: B \flat , C 7 , B \flat maj 7 , and C. The piano accompaniment includes a section marked "Ad lib. treatment" with a fermata, followed by a final section marked "Repeats till Fade".

LOVE OVER GOLD DIRE STRAITS

IT NEVER RAINS

Words & Music by Mark Knopfler

Medium tempo

p

mf

p

G Asus4 D Bm D/A G A D

G Dsus4 D Bm G A D

G Asus4 F#m Bm Bm/A G A D

G Asus4 A7 F#m Bm Bm/A G A G/D D/A

I hear the

D A7 D Bm G

Se-ven Dead-ly Sins and the terr-i-ble twins came to call on you
and your new ro-me you got pro-fit-cers for to help you out
and your new ro-me you was just a gig o-lo when he let you down

the big - ger they are babe
 well with friends like that babe
 see the fast - er they are babe
 the hard - er they fall on you
 good friends you had to do with -
 the fast - er they get out of town

and you were al - ways the same you per - sev - ere on the same old plea - sure -
 and now they've ta - ken the chains and the gears and of with - out
 leav - ing make up stains and the tears of a clown from off your mer - ry - go -

ground oh and it nev - er rains
 round oh and it nev - er rains } a - round
 yes and it nev - er rains

here it just comes pour - ing down.

D **D** **3 D** **G** **A7** **Em7**

You had no — Now — Oh you were just a roll - er coast-er

A7 **Em7** **A** **Em7** **A** **G** **D** **A7** **Em7**

mem - or - y — I don't know why I was ev - en pass - ing through, — I saw you making a date with

A7 **Dm** **G6** **A7** **Em7** **A** **D** **G** **A** **Em7**

des - ti - ny when he came a - round here ask - ing af - ter you. (Hook 2) In the ly - ing if I said I was to

A **D** **G** **A** **Em7** **A** **D** **G**

blame. (Hook 3) See list of all their ma - jor mis - takes. (Hook 4) And he's

A **D** **A** **D** **A** **D**

like to make it worth our while. — Ah but it's a sad re - mind - er when your or - gan - grind - er has to come to

8 opt.

Bm G D

you for rent. And all you've got to give him is the use of your

A D G A7

side show tent. Yes and that's all that re-mains of the

D F#m/A G Bm F#m

years spent do-ing the rounds and it nev-er

G A G A7

rains a-round here well it just comes pour-ing

S opt.

D A7 Em7 A7 Em7

down. (½ spoken) Now you know what they say a-bout beg-gars who you pick up Valley and
takes you out in damn a-bout Vau-de-ville

S opt.

you can't complain a - bout rules ground well you know what they say a - bout beg-
 leave lay-ing bleed-ing on the screams and he screws you - ple o - ver in
 with his hand up smothering your

on the way up because you know who's the first to blame his tools. You
 Tin Pan Alley in the ci - ty of a bil - lion

nev - er com - ing down and he dreams. *Instrumental ad lib.*

Repeat to fade

Hook 2 In the shadow of the Wheel Of Fortune
 You're busy trying to clear your name
 You say 'I may be guilty yeah that may be true
 But I'd be lying if I said I was to blame.'

Hook 3 'See we could have been major contenders
 We never got no money no breaks.'
 You've got a list of all the major offenders
 You got a list of all their major mistakes.

Hook 4 And he's just standing in the shadows
 Yes and you smile that come-on smile
 Oh I can still hear you say as clear as the day
 'I'd like to make it worth your while.'