

Down To The Waterline

Words & Music by Mark Knopfler

Moderate Rock

The piano introduction consists of two staves. The right hand plays a series of chords: Bm, F#m, A, E, and Bm. The left hand plays a rhythmic pattern of eighth notes. The tempo is marked 'Moderate Rock' and the dynamics are 'mf'.

Bm F#m A E Bm

Sweet sur - ren - der on the quay - side.
near miss-es on the dog-leap stair - ways,

The first vocal line is written on a single staff. The piano accompaniment continues with the same chord sequence as the introduction.

F#m A E Bm


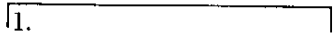

You re - mem - ber, we used to run and hide. — In the
French kiss-es in the dark-ened door - ways, a

The second vocal line continues the melody. The piano accompaniment features some chordal variations, including a Bm chord with a natural 7th.

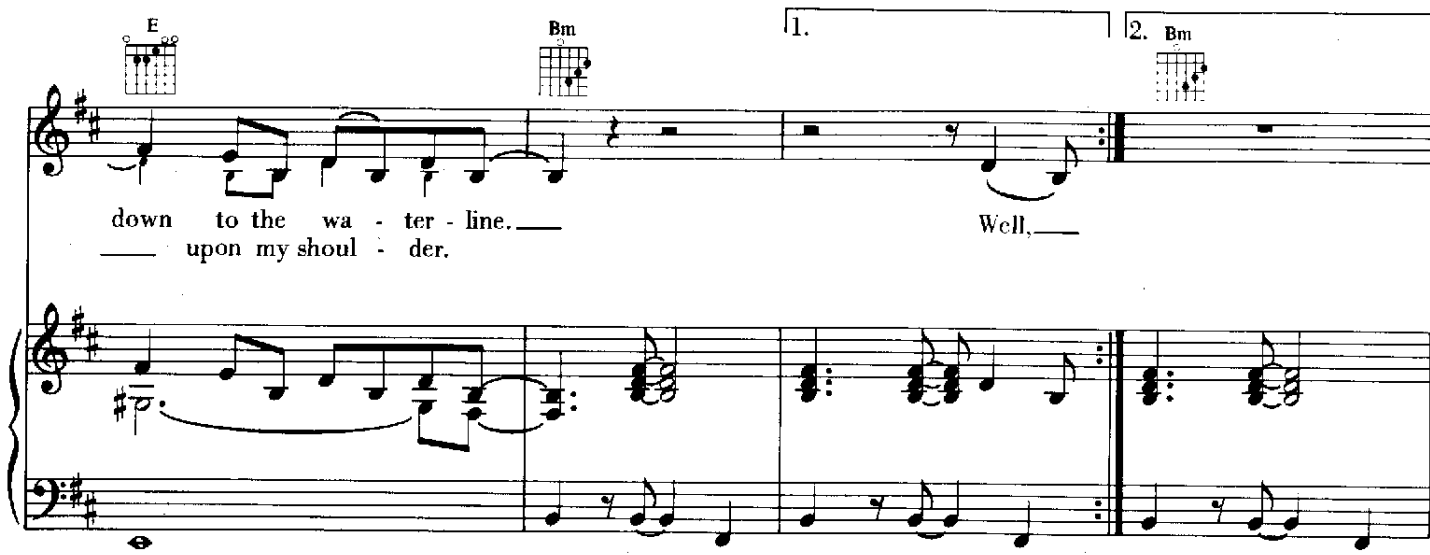
F#m A






shad - ow of the car-goes I take — you one time, and we're count-ing all the num-bers
fog - horn blow - in' out wild and cold, — a po - lice - man shines a light —

The final vocal line concludes the piece. The piano accompaniment ends with a Bm chord.

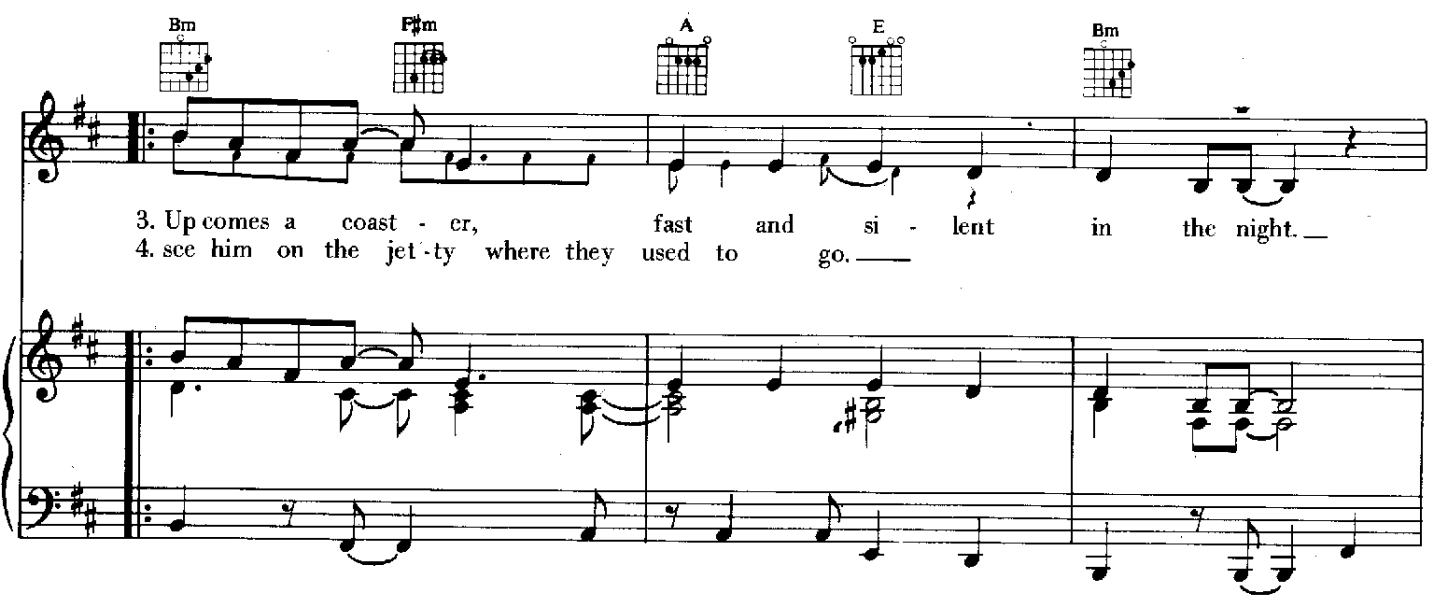
E  Bm  1.  2. Bm 

down to the wa - ter - line. — Well, —
 — upon my shoul - der.



Bm  F#m  A  E  Bm 

3. Up comes a coast - er, fast and si - lent in the night. —
 4. see him on the jet - ty where they used to go. —



F#m  A  E 

O - ver my shoul - der, all you can see — are the
 She can feel — him in the plac - es where the sail - ors go. —



Bm



pi - lot lights. — No mon-ey in our jack - ets and our
When she's walk - in' by the riv - er and the

F#m



A



E



jeans are torn; — your hands are cold, — but your lips are warm. —
rail - way line, — she can still hear him whis - per, "Let's go down to the

Bm



to Coda

to Coda after 4th Verse

4. She can wa - ter - line."

Coda

Bm



G



1.

A



Bm



2. Bm



Guitar ad lib