

DIRE STRAITS

BROTHERS IN ARMS



BROTHERS IN ARMS

Words & Music by Mark Knopfler

Gently ♩ = 80

These mist covered 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_

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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 brothers 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

mf

§
 bap - ti - sm's of fi - re I've watched all your suf -
 and the moon's ri - ding high let me bid you —

- fer - ing — as the bat - tle raged higher
 fare - well — eve - ry man has to die

and though they did hurt me so bad — in the fear and a -
 but it's writ - ten in the star - light — and ev - ery line on your

larm you did not de - sert me my bro - thers — in arms.
 palm 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

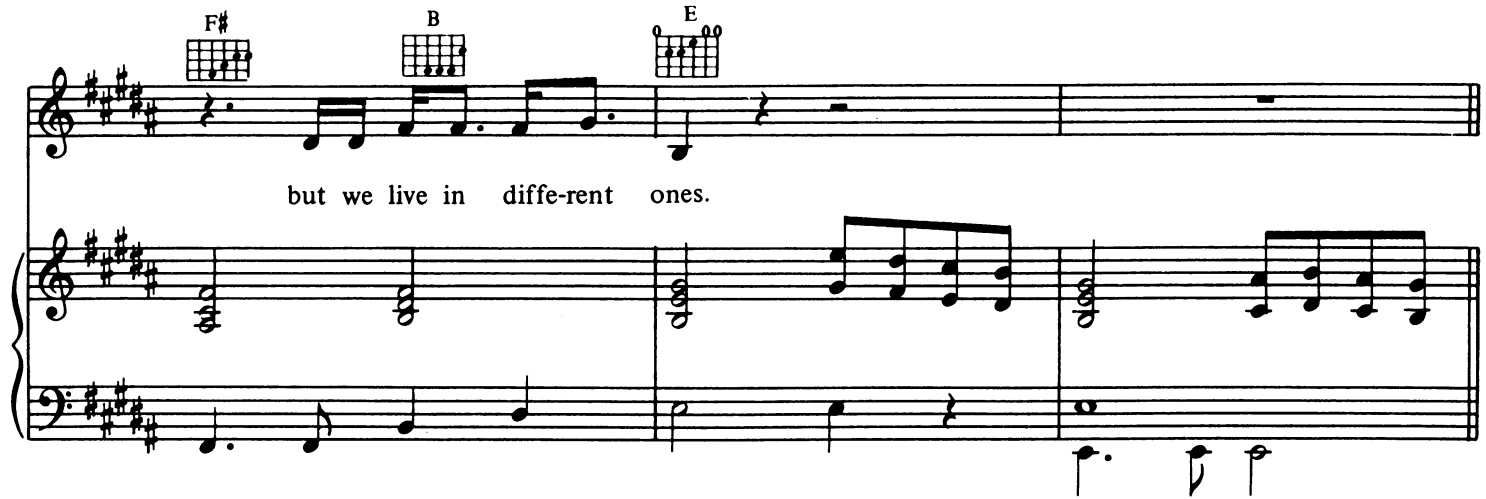
F#

G#m

suns

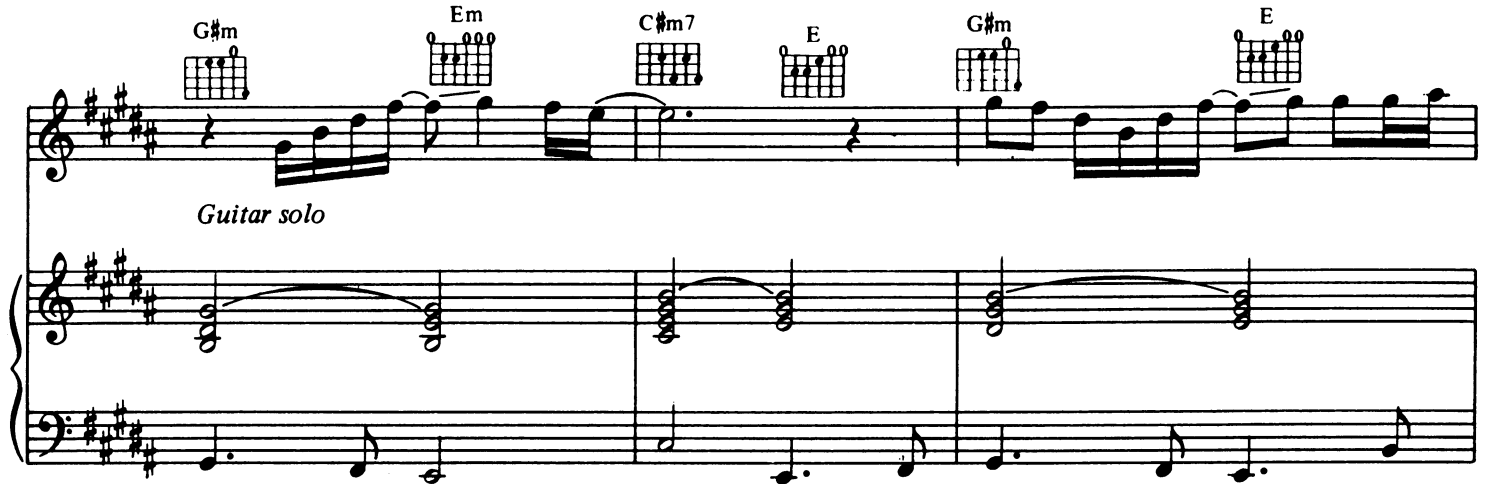
and we have just one world

F# B E



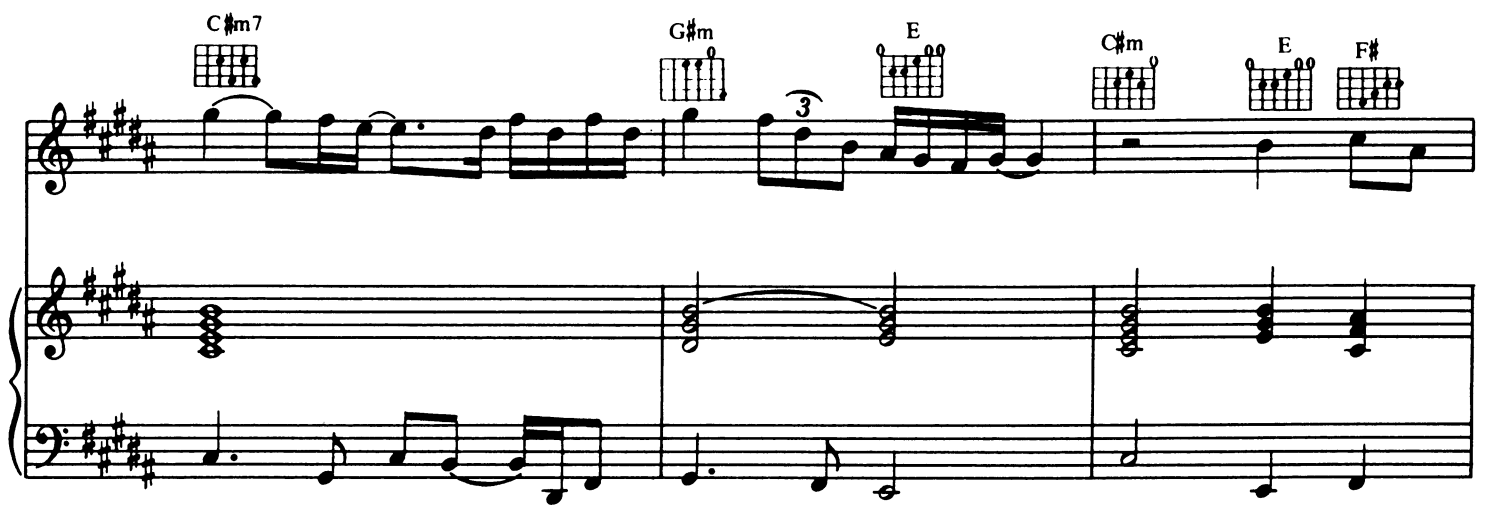
but we live in diffe-rent ones.

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

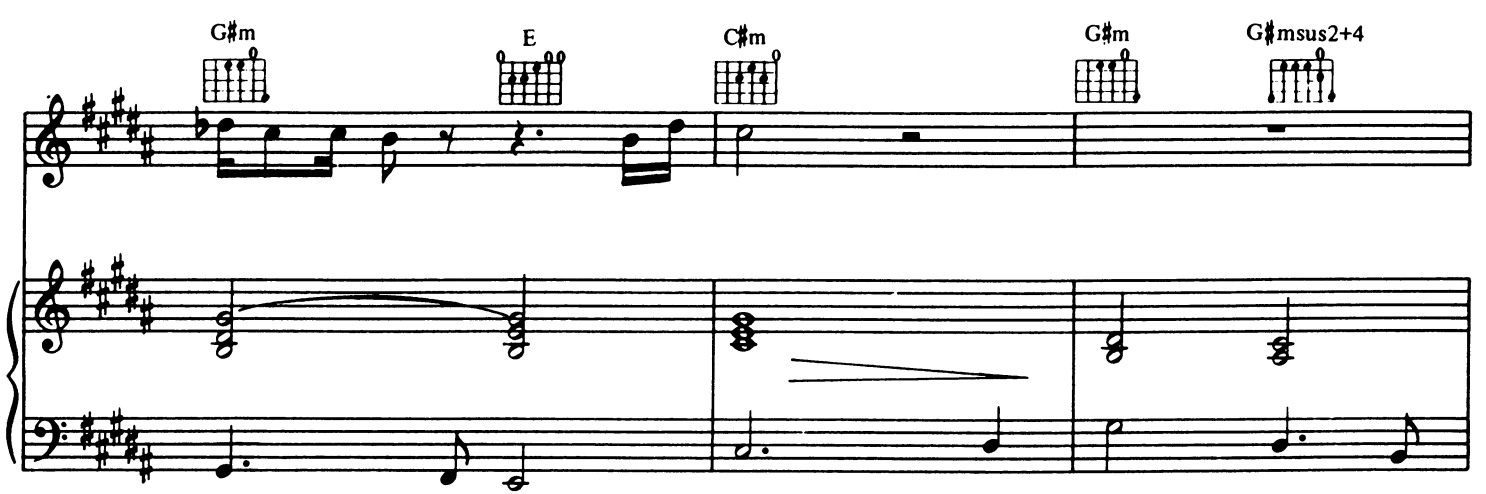


Guitar solo

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



G#m E C#m G#m G#msus2+4



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

First system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are guitar chord diagrams for Gm7, C, and Gm7. The music is in 4/4 time and begins with a forte (f) dynamic marking. The melody is primarily in the treble clef, while the bass line is in the bass clef.

Second system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are guitar chord diagrams for Bb, C, and Gm7. The music continues with a similar melodic and bass line structure as the first system.

Third system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are guitar chord diagrams for F, Gm7, Gm7, and C. The music continues with a similar melodic and bass line structure.

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_

Fourth system of musical notation. It features a grand staff with treble and bass clefs. Above the treble clef, there are guitar chord diagrams for F, Gm7, Gm7, and C. The music concludes with a similar melodic and bass line structure.

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

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

F Gm7 CHORUS Eb

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

Bb Eb F Gm7

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

C D E To Coda I

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

CODA I **CODA II**

D.%. at Coda I *D.%.* at Coda II Gm7

mo-ney for noth-in'

C Gm7 Bb C Gm7

chicks for free— mo - ney for noth-in'

F Gm7 *Ad lib to FADE.*

and chicks for free.—

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

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with four measures of music. Above it are four guitar chord diagrams: Em7, A, Em7, and A. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features a piano dynamic marking 'f' and includes arpeggiated chords in the right hand and a steady bass line in the left hand.

Em7 A Em7 An3rd

Detailed description: This system contains the next two staves of music. The top staff is a guitar line with four measures. Above it are four guitar chord diagrams: Em7, A, Em7, and An3rd. The bottom staff is a piano accompaniment with two staves, continuing the arpeggiated piano accompaniment from the first system.

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. —

Detailed description: This system contains the final two staves of music. The top staff is a guitar line with three measures. Above it are three guitar chord diagrams: Em, D, and Em. The bottom staff is a piano accompaniment with two staves. The lyrics are written between the two staves of the piano part.

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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

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

A Em7 A Em7

blues _____ oh _____ yeah _____

A Em7 A no3rd

oo oo oo. —

1.

Em Bm/D A/C# Em/B

2.

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

C D Em Am B+ 1st Fret B/D# Em Bm/D

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

A/C# Em/B C Bm C D

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

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

Em



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

D



Em



The second system continues the musical piece. It includes a vocal line with the lyrics "I'm a" and piano accompaniment. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.

I'm a

Em



D



Em



The third system of music includes a vocal line with lyrics and piano accompaniment. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.

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

D Em D Em

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

D G C

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

D Bm G Bm

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 Am D C

ff

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

Guitar solo

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

Musical notation for the first system, including guitar chord diagrams for D and Em.

1. 2. *D%. al Coda*

Musical notation for the second system, featuring first and second endings.

CODA I D

Em

o - ther side.

Musical notation for CODA I, including lyrics "o - ther side."

CODA II D

D%. al Coda II

Gon - na

D

o - ther side.

Musical notation for the bottom left system, including lyrics "Gon - na".

Musical notation for the bottom right system, including lyrics "o - ther side."

Em



Em



D



Em



D



Em



Ad lib. INSTR. - to FADE.

SO FAR AWAY

Words & Music by Mark Knopfler

Chord diagrams: B, A, E, A, B, A, E, E, B.

Lyrics:
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



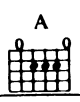
and you're so far a - way from me. And
 when you're so far a - way from me. I'm
 when you're so far a - way from me. See



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,



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.



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

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

Bb

Dm

C

Bb

Dm

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




G




called it be - lief I have run with the mo - ney and
 tried to be mild but I spat like a wo - man and
 all did hear him say you always were a Ju - das but I

D



G



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

D D C

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 —

Am7 D

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

Dm C Em

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

D

C

D/A



strong.

ff

D

C



ff

Cm

G

1.

Gm



f *mp*



Well I have
Well the

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system concludes with a double bar line and repeat dots.

3.



Guitar solo

mf

The second system begins with a guitar solo in treble clef, marked with a '3.' above the staff. The piano accompaniment continues in grand staff. The tempo is marked *mf* (mezzo-forte). The system ends with a double bar line and repeat dots.

Fm/Ab



mp

The third system continues the piano accompaniment in grand staff. The tempo is marked *mp* (mezzo-piano). The system concludes with a double bar line and repeat dots.

F



rall.

+ chord

The fourth system continues the piano accompaniment in grand staff. The tempo is marked *rall.* (rallentando). The system concludes with a double bar line and repeat dots.

WALK OF LIFE

Words & Music by Mark Knopfler

Fast ♩ = 176

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a guitar chord diagram for E (0 2 2 1 0 0) and a dynamic marking of *f*. The bass clef staff contains a steady eighth-note accompaniment. The system concludes with a guitar chord diagram for A (0 2 2 2 0 0).

The second system continues the piano accompaniment in the bass clef. The treble clef staff has rests in the first two measures, followed by a melodic line. Above the treble staff, guitar chord diagrams for B (2 2 4 4 2 2), E/G# (0 2 2 2 0 0), and A (0 2 2 2 0 0) are indicated.

The third system includes a first ending bracket with two options: 1. (B chord) and 2. 3. (B chord). A guitar chord diagram for E (0 2 2 1 0 0) is shown above the final measure of the first ending. The lyrics are: (1. & %) Here comes John - ny sing - ing; (2.) Here comes John - ny and he'll. The piano accompaniment continues in the bass clef, and the treble clef staff features a melodic line with a long note in the final measure.

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

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

strife



A B E

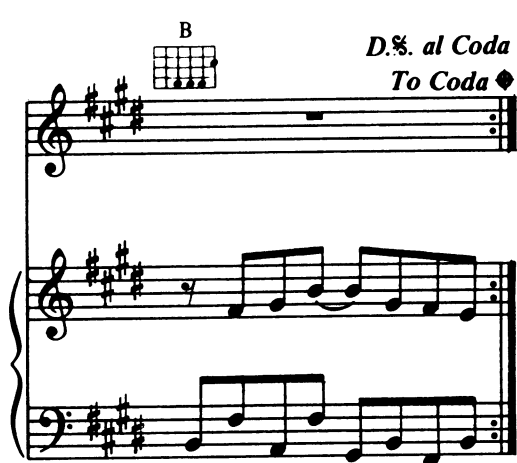
life yeah he do the walk of life.
 life yeah he do the walk of life.
 life mmm you do the walk of life.

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

The first system of music consists of three measures. Above the treble clef, guitar chord diagrams are provided for E, B7, and E. The treble clef staff contains a melodic line starting on G4, moving to A4, B4, and C5. The bass clef staff contains a bass line starting on G2, moving to A2, B2, and C3. The dynamic marking *mf* is placed below the first measure.

The second system of music consists of three measures. Above the treble clef, guitar chord diagrams are provided for B7, E, A, and F#/A#. The treble clef staff contains a melodic line starting on G4, moving to A4, B4, and C5. The bass clef staff contains a bass line starting on G2, moving to A2, B2, and C3. The dynamic marking *mf* is placed below the first measure.

The third system of music consists of three measures. Above the treble clef, guitar chord diagrams are provided for B, C#m7, and B. The treble clef staff contains a melodic line starting on G4, moving to A4, B4, and C5. The bass clef staff contains a bass line starting on G2, moving to A2, B2, and C3. The dynamic marking *mf* is placed below the first measure.

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A B E A B A/C# B

First system of musical notation. It consists of a guitar chord diagram line at the top with diagrams for A, B, E, A, B, A/C#, and B. Below are three staves: a single treble clef staff, and a grand staff (treble and bass clefs). The grand staff contains a melodic line with a triplet of eighth notes and a bass line with a half note and a quarter note.

E A B E

Second system of musical notation. It features guitar chord diagrams for E, A, B, and E. The musical notation includes a grand staff with a melodic line featuring a triplet of eighth notes and a bass line with a half note and a quarter note.

A B A/C# B A B A/C# B A B A/C#

Third system of musical notation. It contains guitar chord diagrams for A, B, A/C#, B, A, B, A/C#, B, A, B, and A/C#. The musical notation includes a grand staff with a melodic line of eighth notes and a bass line of eighth notes.

Bno3rd

To Coda

Fourth system of musical notation. It includes a guitar chord diagram for Bno3rd and the instruction "To Coda". The musical notation includes a grand staff with a melodic line of eighth notes and a bass line of eighth notes. The system ends with a double bar line and a coda symbol.

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 worry there should be laugh-ter af-ter




E A B E

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

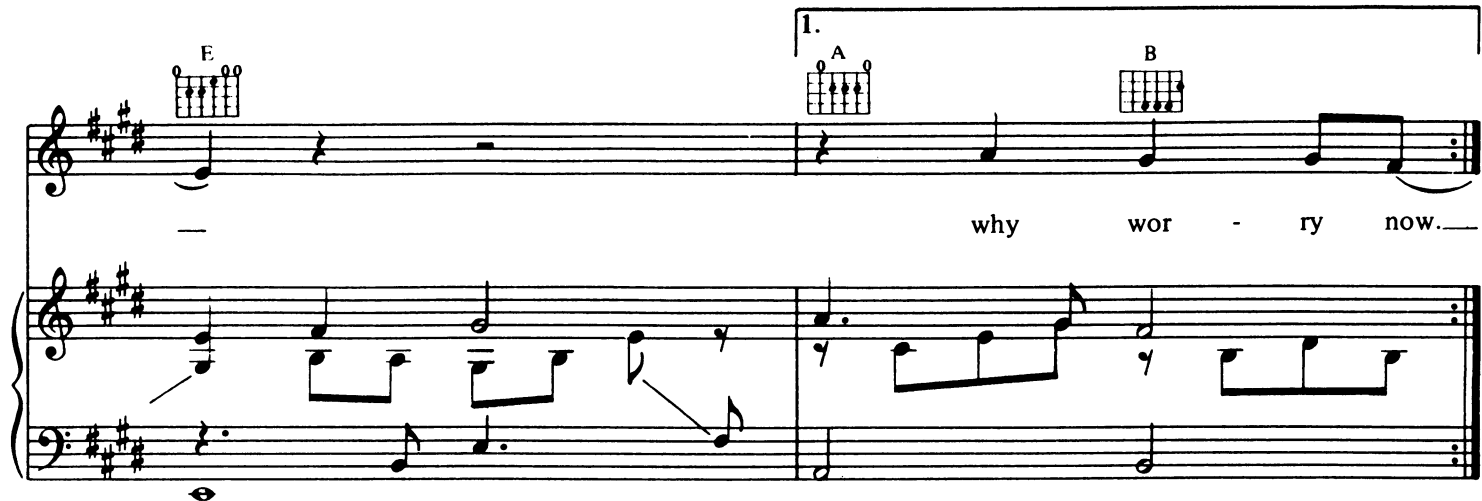
A B E A B

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



1.

E  A  B 

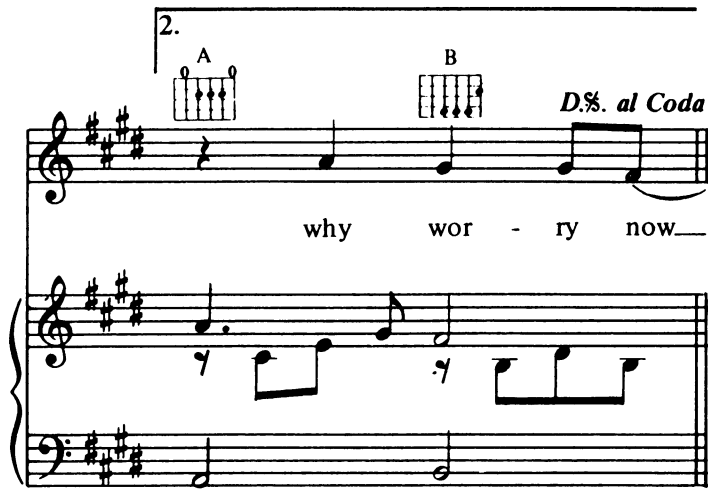
why wor - ry now...




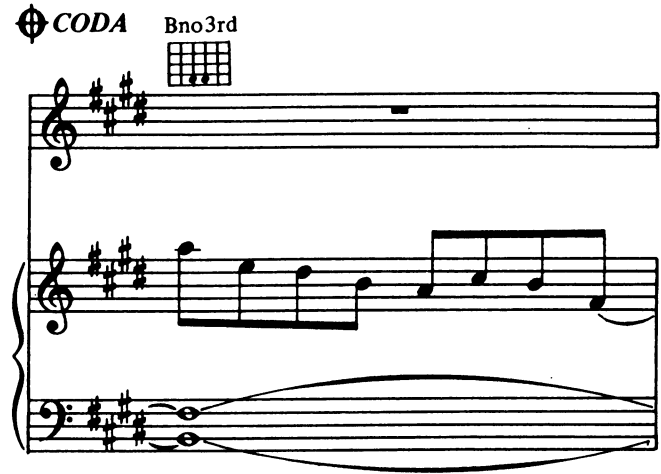
2.


A  B  *D.S. al Coda*

why wor - ry now...

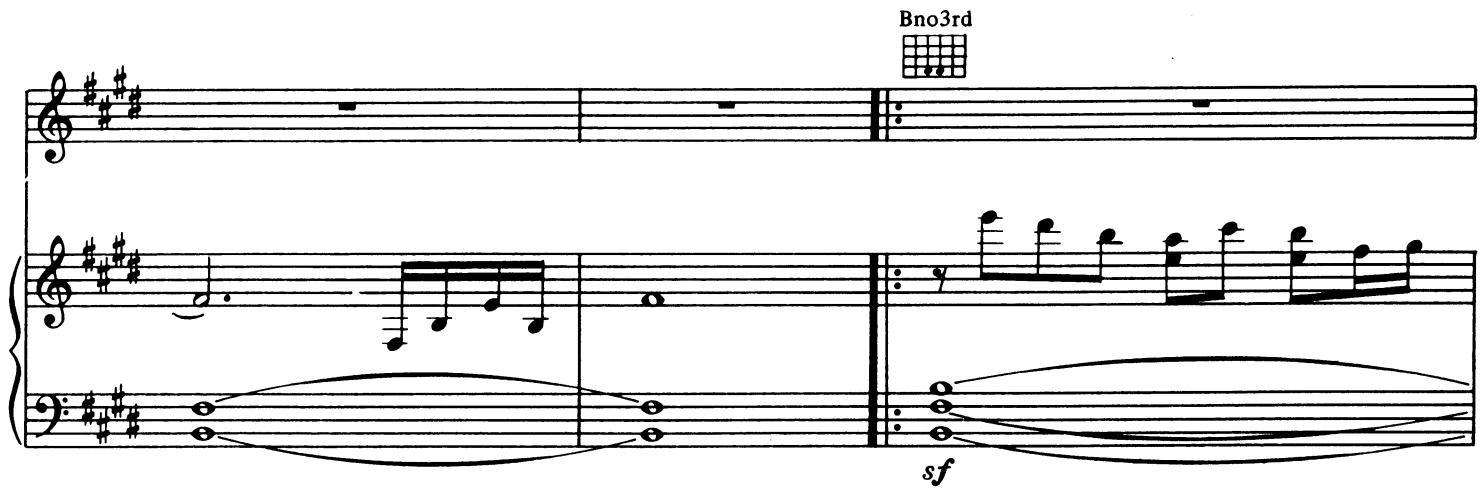



♩ CODA Bno3rd 



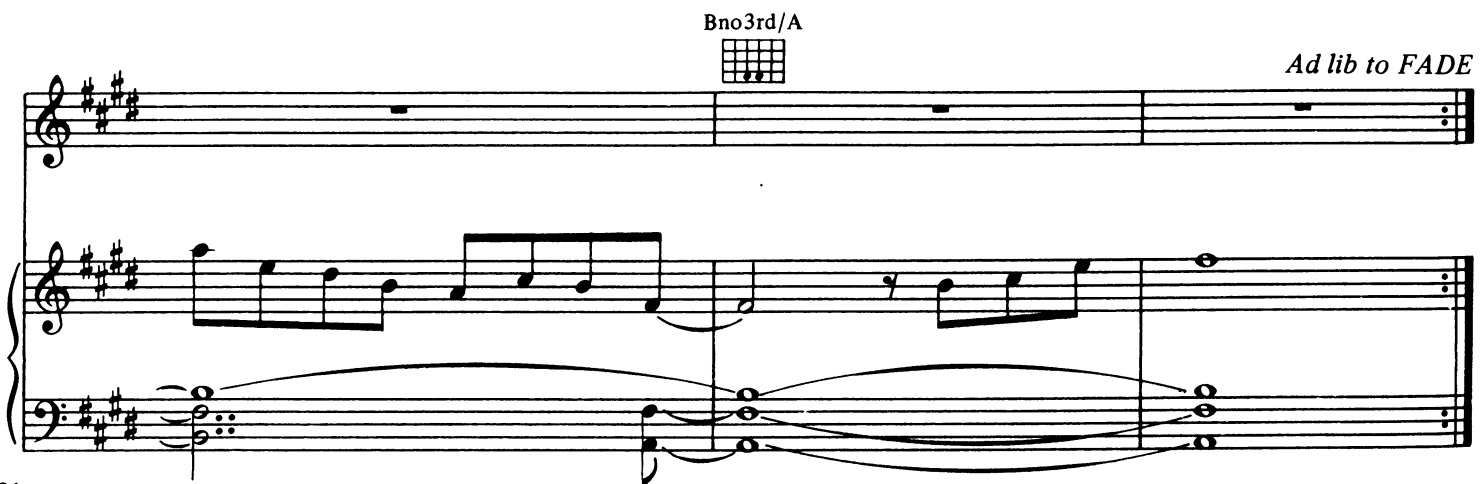
Bno3rd 

sf



Bno3rd/A 

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

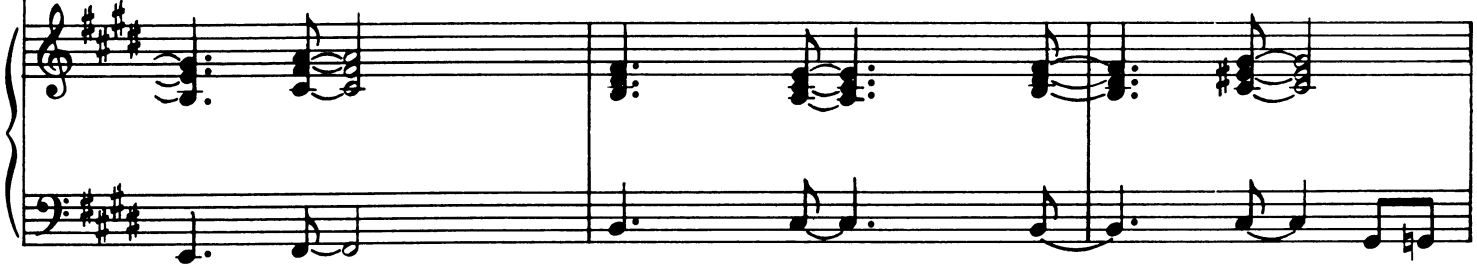
G#7 F#m9b5 G#7 E

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

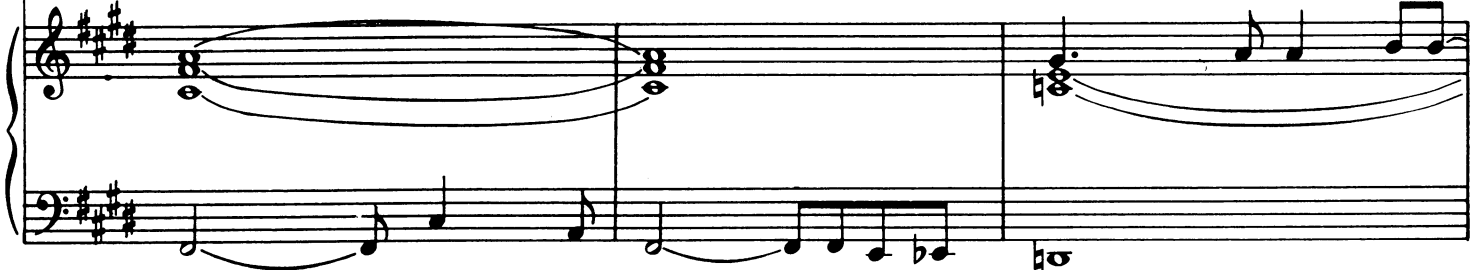
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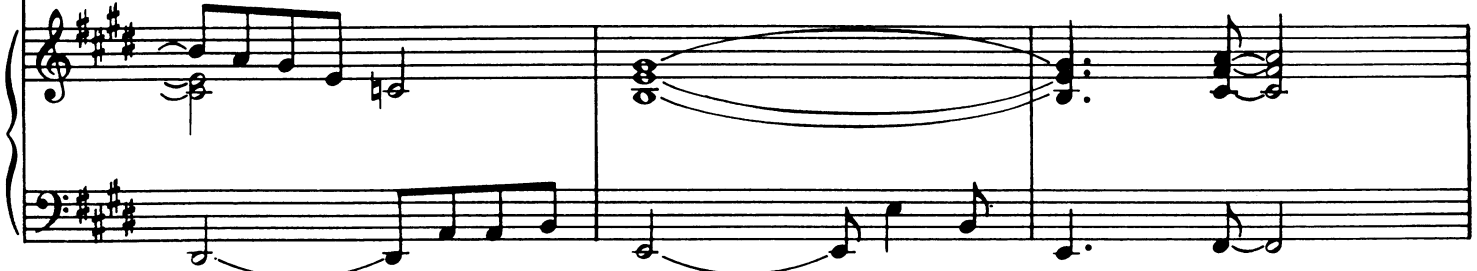
struck pen alcohol be-tween the sa - tin beaux and their belles ——— but it was the
 se - cu-ri-ty was laid back and lax past recall has been here and gone the



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#7b10

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