

Sultans Of Swing

Words & Music by Mark Knopfler

Medium bright rock

mf

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody is played in the right hand, featuring a mix of eighth and quarter notes, with some chords. The bass line in the left hand consists of a steady eighth-note pattern. The dynamic marking 'mf' is placed below the first few notes.

Dm

A guitar chord diagram for Dm, showing the fretboard from the 1st to the 5th fret. The notes are D (2nd fret), F (3rd fret), and A (2nd fret) on the strings from the 4th to the 6th.

C

A guitar chord diagram for C, showing the fretboard from the 1st to the 5th fret. The notes are C (open), E (2nd fret), and G (3rd fret) on the strings from the 4th to the 6th.

Bb

A guitar chord diagram for Bb, showing the fretboard from the 1st to the 5th fret. The notes are Bb (1st fret), D (2nd fret), and F (3rd fret) on the strings from the 4th to the 6th.

1. You get a shiv - er in the dark, it's rain - ing in the park, but mean -
2. step in - side but you don't see too man - y fac -

The first system of the song features the vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are written below the vocal line. The piano accompaniment includes chords and a bass line. The key signature remains one flat (Bb).

A7

A guitar chord diagram for A7, showing the fretboard from the 1st to the 5th fret. The notes are A (2nd fret), C# (3rd fret), E (2nd fret), and G (3rd fret) on the strings from the 4th to the 6th.

Dm

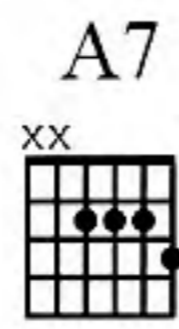
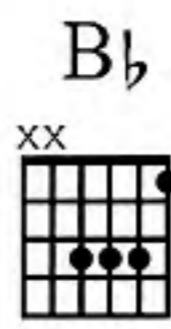
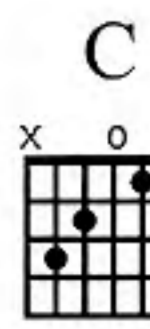
A guitar chord diagram for Dm, showing the fretboard from the 1st to the 5th fret. The notes are D (2nd fret), F (3rd fret), and A (2nd fret) on the strings from the 4th to the 6th.

- time,
- es

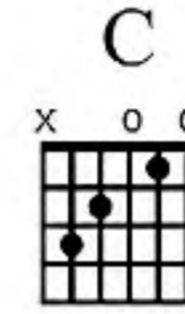
south of the riv - er you stop
com-in' in out of the rain

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes chords and a bass line. The key signature remains one flat (Bb).

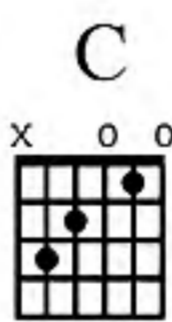
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and you hold ev - 'ry - thing. ___
— to hear the jazz go down. ___



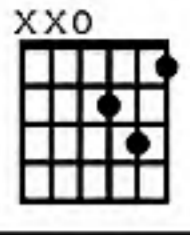
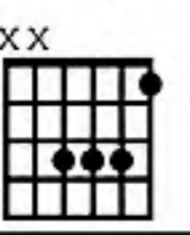
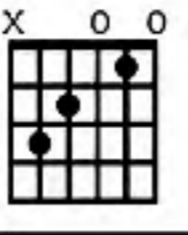
A band is blow-in' Dix - ie dou - ble four ___ time.
Too much com - pe - ti - tion, too man - y oth - er plac - es,



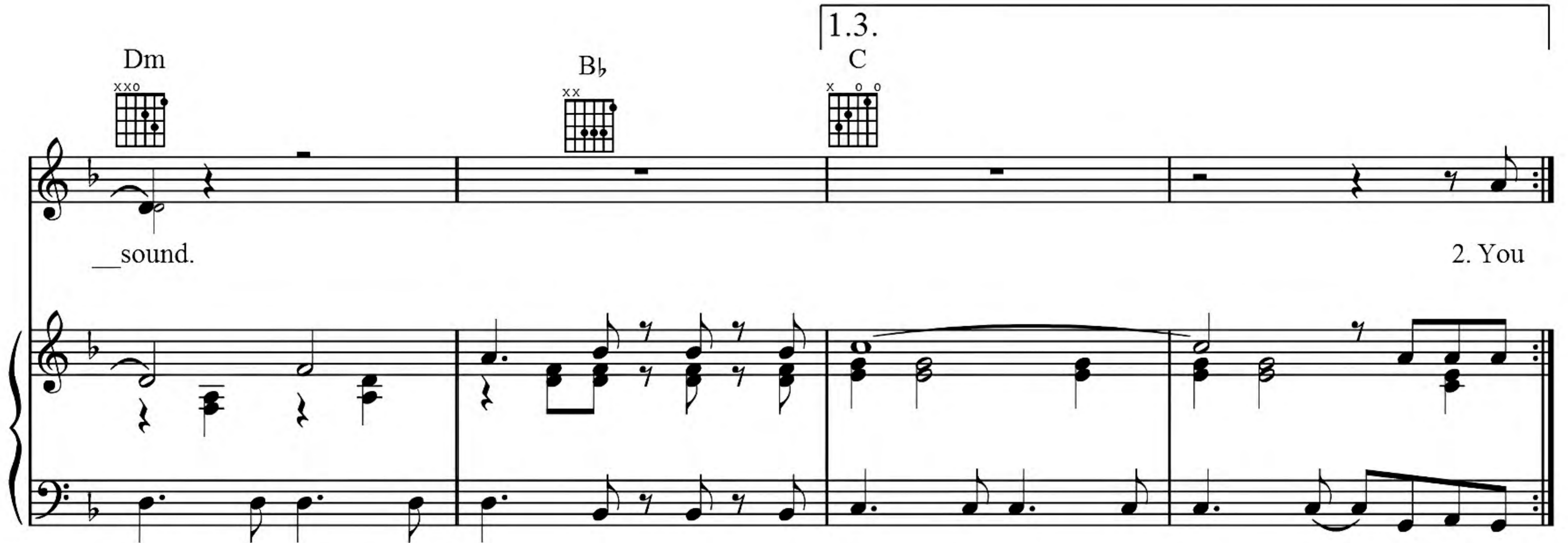
You feel all right when you hear that mu - sic ring. _
but not too ma - ny horns can make that

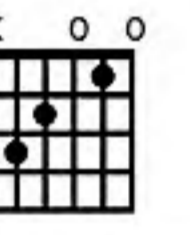
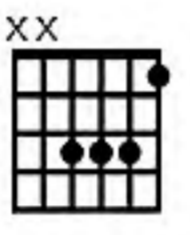
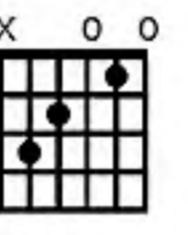


1.3. C

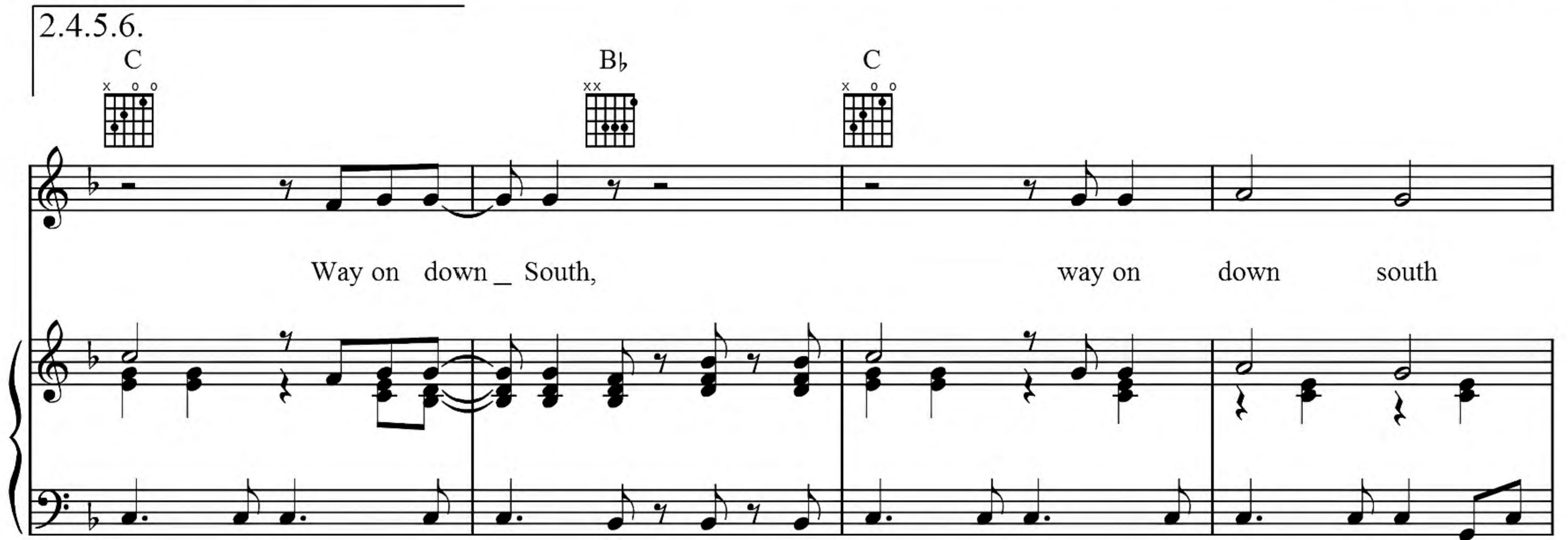
Dm  Bb  C 

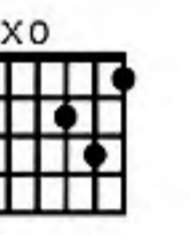
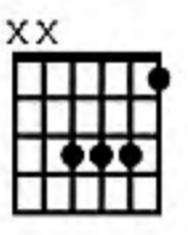
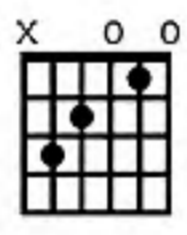
_sound. 2. You



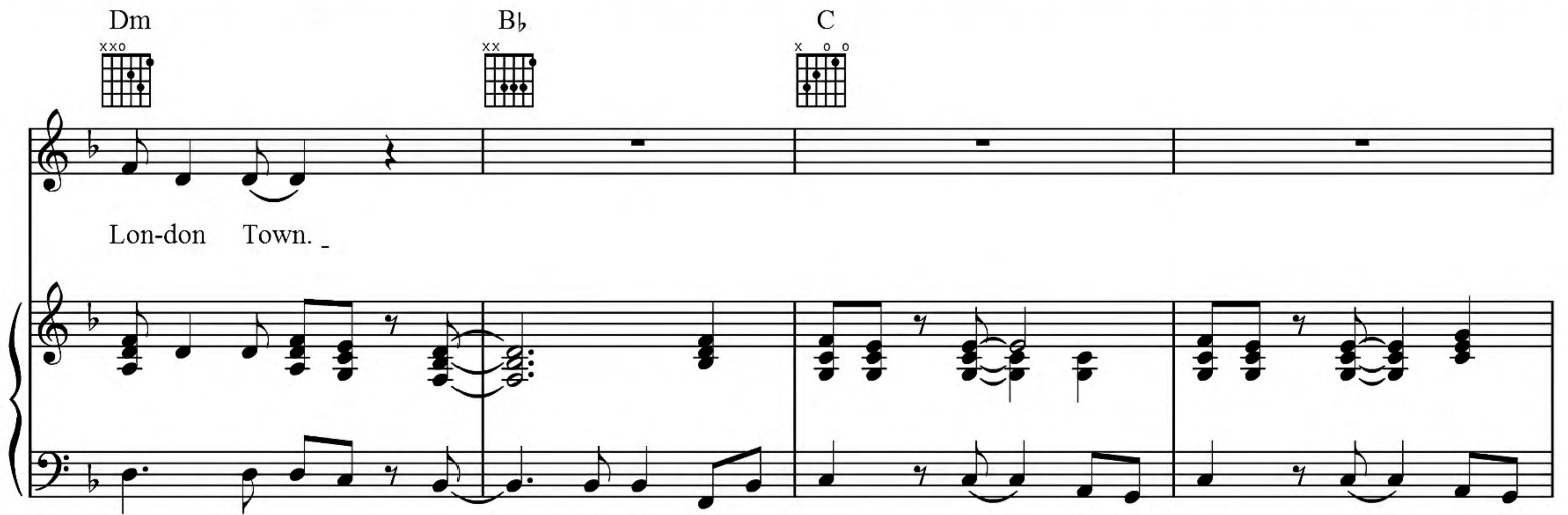
2.4.5.6. C  Bb  C 

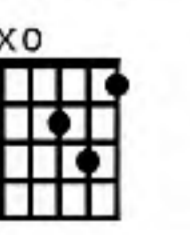
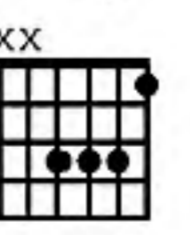
Way on down _ South, way on down south



Dm  Bb  C 

Lon-don Town. _



Dm  Bb  C 

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

3. You check out



CODA

The Coda section consists of two systems of music. The first system features a guitar staff with a treble clef and a key signature of one flat (Bb). It begins with a whole rest, followed by a bar line. Above the staff are two chord diagrams: a C major chord (x02233) and a Dm minor chord (xx0232). The guitar part continues with a whole rest, followed by a bar line, and then the instruction "Guitar ad lib." The piano part consists of two staves (treble and bass clefs) with a key signature of one flat. It features a series of chords and melodic lines, including a whole rest, a bar line, and a final measure with a repeat sign. The second system features a guitar staff with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a bar line. Above the staff are two chord diagrams: a Bb major chord (xx0232) and a C major chord (x02233). The guitar part continues with a whole rest, followed by a bar line, and then the instruction "Repeat and fade". The piano part continues with a series of chords and melodic lines, including a whole rest, a bar line, and a final measure with a repeat sign.

Additional Verses

3. You check out Guitar George, he knows all the chords.
Mind he's strictly rhythm, he doesn't want to make it cry or sing.
An old guitar is all he can afford,
when he gets up under the lights, to play his thing.
4. And Harry doesn't mind if he doesn't make the scene.
He's got a daytime job and he's doin' all right.
He can play 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 foolin' around in the corner,
drunk and dressed in their best brown baggies and their platform soles.
They don't give a damn about any trumpet playin' band;
it ain't what they call rock and roll.
And the Sultans of swing 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 make it fast with one more thing:
"We are the Sultans of Swing."
(To Coda)