

SULTANS OF SWING

As Recorded by Dire Straits
(From the album DIRE STRAITS/Warner Brothers Records)

Words and Music by Mark Knopfler

Dm 5fr. 13421
 C 3fr. 1333
 B \flat 1338
 A 5fr. 13421
 A7 3fr. 84 1
 F 5fr. 1333
 C viii 8fr. 13421
 B \flat VI 6fr. 13421

Intro Moderate Rock $\text{♩} = 152$

Gtr. I (Lead gtr.) Dm

(w/Chorus) *mf*

w/Rhy. Fig. 1 (6 times) *sl.*

Gtr. II (Rhy. gtr.)

Rhy. Fig. 1

mf

rake - - - - | rake - - - - |

sl.

rake - - - - |

H P

sl.

1st Verse

Gtr. II - Rhy. Fig. 2

Dm C B \flat A

You get a shiv - er in the dark, it's a - rain - in' in the park - but mean - time -

Gtr. I

mp *mf*

A7 Dm C Bb A

south of the riv - er you stop and you hold — ev - 'ry-thing.

Full Full *sl.* *sl.*

(4) 7 5 (5) 3 2 (2) 2 6 6

F CVIII

A band is blow-in' dix - ie, dou - ble four — time.

5 5

(6) 6 x x 10 10 10 x x 10 10 10 x x 10 10 (10) x x 10 10 x x 5 5

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Bbvi Dm

You feel all right — when you hear that mu - sic — ring —

sl.

6 5 6 5 3 (3) 3

7 7 7 10 7

sl.

Bb *sl.* C (end Rhy. Fig. 2)

Well, now you

sl. *sl.* *sl.* H

sl. *sl.* *sl.* H

(7) 7 6 7 7 6 10

7 5 7 5

sl. H

2nd Verse
w/Rhy.Fig.2 (1st 16 bars only)

Dm C Bb A A7

step in - side, — but you don't see too man - y fac - es —

Detailed description: This system contains the first 16 bars of the 2nd verse. The vocal line is in a single staff with lyrics. The guitar accompaniment is in a single staff with various articulations like slurs and accents. The bass line is in a single staff with fret numbers. Chords Dm, C, Bb, A, and A7 are indicated above the staff.

Dm C Bb A F

com - in' in out of the rain — to hear the jazz — go down. —

Detailed description: This system contains the second 16 bars of the 2nd verse. The vocal line continues with lyrics. The guitar accompaniment includes a 'P' (piano) marking and slurs. The bass line has fret numbers and slurs. Chords Dm, C, Bb, A, and F are indicated above the staff.

Cviii Bbvi

Com - pe - ti - tion in oth - er plac - es,

Detailed description: This system contains the third 16 bars of the 2nd verse. The vocal line continues with lyrics. The guitar accompaniment has accents. The bass line has fret numbers. Chords Cviii and Bbvi are indicated above the staff.

Dm Bb

uh, but the horns, — they blow - in' that sound.

Detailed description: This system contains the final 16 bars of the 2nd verse. The vocal line continues with lyrics. The guitar accompaniment has accents. The bass line has fret numbers. Chords Dm and Bb are indicated above the staff.

Rhy. Fig. 3

sl. C Bb sl. C

Way on down... south, way on down... south,

Dm C Bb C

Lon-don town...

(end Rhy. Fig. 3) © 5fr.

Dm C Bb C D

You check out

3rd Verse
w/Rhy. Fig. 2

Dm C Bb A A7

Gui-tar George, he knows all the chords,

Dm C Bb A F

but it's strict-ly rhy-thm, he does-n't want to make it cry or sing. Full Full Full

Full hold bend Full Full

C VIII Bb VI

Full They said an old gui-tar is all he can af-ford. Full Full

Full P sl. sl. 3

Dm Bb

when he gets up un-der the lights to play his thing. sl. sl.

4th Verse
w/Rhy. Fig. 2 (1st 16 bars only)

C Dm C Bb A

And Har-ry does-n't mind if he does-n't sl. sl. sl.

A7 Dm C Bb A

make the scene... He's got a day - time_ job, he's do - in' all_

Full Full Full

F C VIII

right. He can play the honk - y - tonk_ like an -

Full Full

Bb VI

y - thing, - sav - in' it up for Fri - day night -

Dm Bb C Bb

w/Rhy. Fig. 3

with the Sul - tans, -

sl. P sl. P sl.

C Dm C Bb C

with the Sul - tans - Of Swing.

sl.

6 8
7 9
8 10

6 5 3 (3)
7 5 3 (3)
7 5 3 (3)

Dm C Bb C

P *sl.*

6 5 5
5 5 4
7 5 4

sl. 10 8 8
10 9 (6) 5

6 5 3 (3)
7 5 3 (3)
7 5 3 (3)

5th Verse
w/Rhy. Fig. 2 (1st 16 bars only)

Dm C Bb A

Then a crowd of young boys, they're fool - in' a - round in the cor -

sl. H

6 5 5
5 5 5
7 5 5

sl. 7 5 7 5

5 5 5 (5) 5 3 3
7 7 5 5 3 3
7 5 5 5 3 3

A7 Dm C Bb A

ner, Full Full Full *sl.* Full

drunk and dressed in their best brown bag - gies and their plat - form.

grad. bend Full Full *grad. release* Full *sl.*

12 (12) 12 12 10 14 (14)

F Cviii

soles... Full Full They don't give a damn a-bout an - y

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a melodic phrase on 'soles...' followed by a rest, then 'They don't give a damn a-bout an - y'. The guitar line features a series of slurs and a 'Full Full' instruction. The bass line shows fret numbers: 12, 9, 10, 9, 7, 6, 5, 8, 8, 8.

Bbvi

trum-pet play-in' band, it ain't what they call rock-and-roll,

Detailed description: This system contains measures 4-6. The vocal line continues with 'trum-pet play-in' band, it ain't what they call rock-and-roll,'. The guitar line has slurs and a triplet of eighth notes. The bass line includes fret numbers: 7, 9, 8, 6, 6, 6, 6, 7, 7, 7, 8, 8, 8.

Dm Bb C Bb

And the Sul-tans,

Detailed description: This system contains measures 7-9. The vocal line says 'And the Sul-tans,'. The guitar line has slurs. The bass line includes fret numbers: 6, 7, 7, 10, 7, (7), 7, 6, 7, 7, 6, 8, 8, 8, 8, 7, 6, 7, 8.

C Dm C Bb C

yeah, the Sul-tans play cre-ole.

Detailed description: This system contains measures 10-12. The vocal line says 'yeah, the Sul-tans play cre-ole.'. The guitar line has slurs. The bass line includes fret numbers: 6, 6, 7, 9, 10, 7, 6, 7, 6, 7, 6, 8, 8, 8, 8, 8, 8, 8, 8.

Dm C Bb C

Cre - ole.

The first system consists of a vocal line and a guitar line. The vocal line starts with a treble clef and a key signature of one flat. It contains the lyrics "Cre - ole." and includes a slur over a phrase. The guitar line is in standard tuning and includes a pickup (P) and a slur (sl.) over a phrase. Below the guitar line are two fretboard diagrams showing fingerings for the first two measures.

Guitar solo I
© 5fr. w/Rhy. Fig. 2 (1st 16 bars only).

D Dm C Bb A

The second system continues the guitar solo. It features a vocal line with a slur (sl.) and a guitar line with a pickup (P) and a slur (sl.). The guitar line includes several "Full" bends and a triplet of eighth notes. Below the guitar line are two fretboard diagrams showing fingerings for the first two measures.

A7 Dm C Bb A

The third system continues the guitar solo. It features a vocal line with a slur (sl.) and a guitar line with a pickup (P) and a slur (sl.). The guitar line includes a half-bend (1/2) and a triplet of eighth notes. Below the guitar line are two fretboard diagrams showing fingerings for the first two measures.

F C Vm

The fourth system continues the guitar solo. It features a vocal line with a slur (sl.) and a guitar line with a pickup (P) and a slur (sl.). The guitar line includes a "hold bend let ring" instruction. Below the guitar line are two fretboard diagrams showing fingerings for the first two measures.

BbVI

The fifth system continues the guitar solo. It features a vocal line with a slur (sl.) and a guitar line with a pickup (P) and a slur (sl.). The guitar line includes several "Full" bends. Below the guitar line are two fretboard diagrams showing fingerings for the first two measures.

w/Rhy. Fig. 3

Dm *P* Full B \flat C B \flat

rake -- 4

C Full Dm C B \flat C

hold bend

Dm C B \flat

C P H

6th Verse
w/Rhy. Fig. 2

Dm C B \flat A

And then the man he steps right up to the mi - cro - phone

let ring

A7 Dm C Bb A F

and says at last— just as the time bell rings.—

CVIII BbVI

“Good-night, now it’s time to go home.” Then he makes it fast—

Bb Dm Bb C w/Rhy.Fig. 3

— with one more thing.. “We are the

Bb C Dm C Bb

Sul - tans, — we are the Sul - tans — Of Swing.”

C P sl Dm C Bb

C P sl H

Outro
Guitar solo II

Rhy. Fig. 4 Dm C Bb C

Full

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (till fade)

Dm P C Bb sl. C

H P P P P P

Full Dm P P C Bb C

Full H Dm P P C Bb

Full hold bend

P P P C P P P P

1. P P P P 2. P P P P

Begin fade Dm C Bb C

Full Full Full Full Full Full

H P H P H P

Dm C Bb C

H sl. P sl. Fade out