

PAUL SIMON ANTHOLOGY

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ACE IN THE HOLE

WORDS AND MUSIC BY PAUL SIMON

Brightly

A7 Bm A7 Bm A7

Bm A7 Bm A7

A7 Bm A7 Bm A7

Some peo-ple say Je - sus, that's the ace in the hole. —
 Two hun - dred dol-lars, that's my ace in the hole. — When I'm
 Once I was cra - zy, and my ace in the hole was that I
 Some peo-ple say mu - sic, that's their ace in the hole, — just your

But I nev - er met the man, — so I don't real - ly
 down, dirt - y and des - p'rate, that's — my e - mer - gen - cy bank -
 knew that I was cra - zy. So I nev - er lost my self - con -
 or - di - nar - y rhy - thm and blues, your ba - sic rock 'n'

know. I got May - be some Christ - mas, if I'm —
 roll. I got two hun - dred dol - lars, that's the
 trol. I just walk in the mid - dle of the road; I
 roll. You can sit on top of the beat; you can lean

— sick and a - lone, — he will look up — my
 price on the street. — If you wan - na get some
 sleep in the mid - dle of the bed. I stop in the mid - dle
 on the side of the beat; — you can hang from the bot - tom

Bm A7

num - ber, call me on — the phone, — and say,
 qual - i - ty, that's the price you got — to meet. — And the man says,
 of a sen-tence, and the voice in the mid-dle of my head said,
 of the beat. But you got to ad-mit that the mu - sic is sweet.

G/D Bm F#m

"Hey, — boy. —
 "Hey, — jun - ior. —
 "Hey, — jun - ior. —
 Instrumental — } Where you been so long? —

G#m7-5 Dm6/F 3fr.

Don't you know — me? I'm your

1. 2.

A7 Bm A7 Bm A7

ace in the hole."

Bm A7 Bm A7 3.

ace in the hole, _

A/E D#m7-5 Dmaj7

oh, yeah." Ace _ in the

C#m7-5 A#o7 Bm7 To Coda

hole, lean _ on me. Don't _ you know _ me? _

Dm6/F 3fr. A Bm7/A

I'm _ your _ guar - an - tee. _

A7

Shuffle beat (♩ = ♪³ ♪)

G/D

G

F#m

Rid-ing on this roll - ing bus, — be-neath a ston - y sky, —

Bm

E7

A

with a slow moon ris - ing and the smoke-stacks drift-ing by; —

A7

G/D

G

in the hour — when the heart — is weak - est, and

F#m Bm E7

mem-o-ry is strong;— when time has stopped and the bus just rolls a—

A7 D

long. Roll on,— roll on.—

1.2. A 3. A A/G# F#m

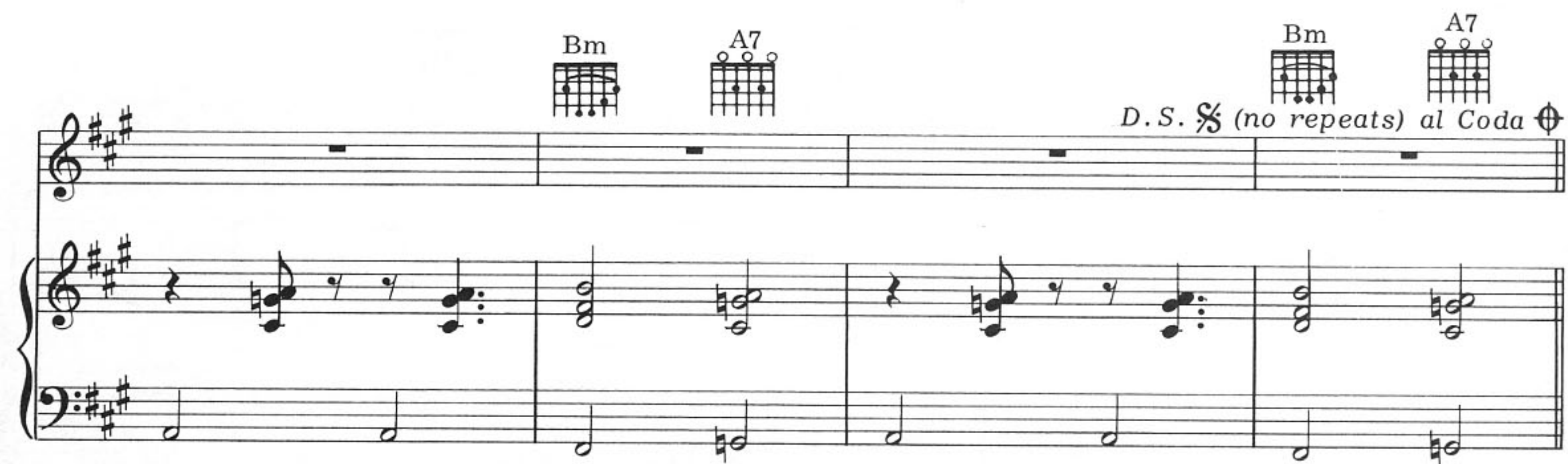
Roll on,— roll on.—

Tempo I

Bm E Tacet (♩ = ♩) A7 Bm A7 Bm A7

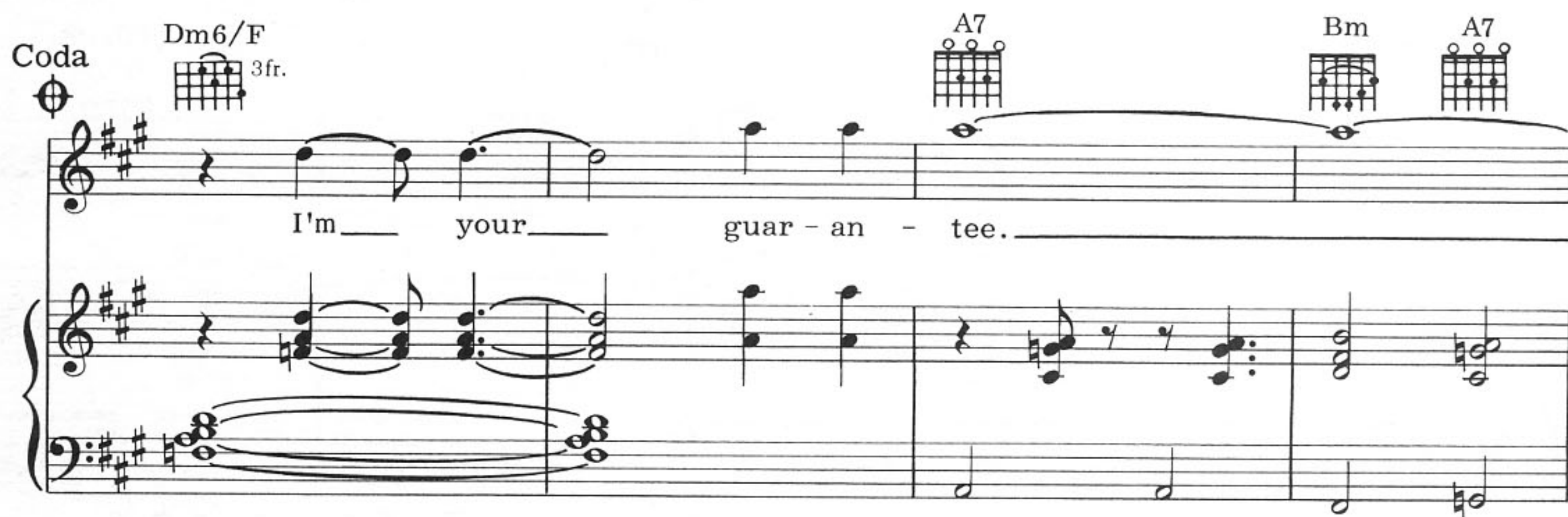
Bm A7 Bm A7

D.S. (no repeats) al Coda

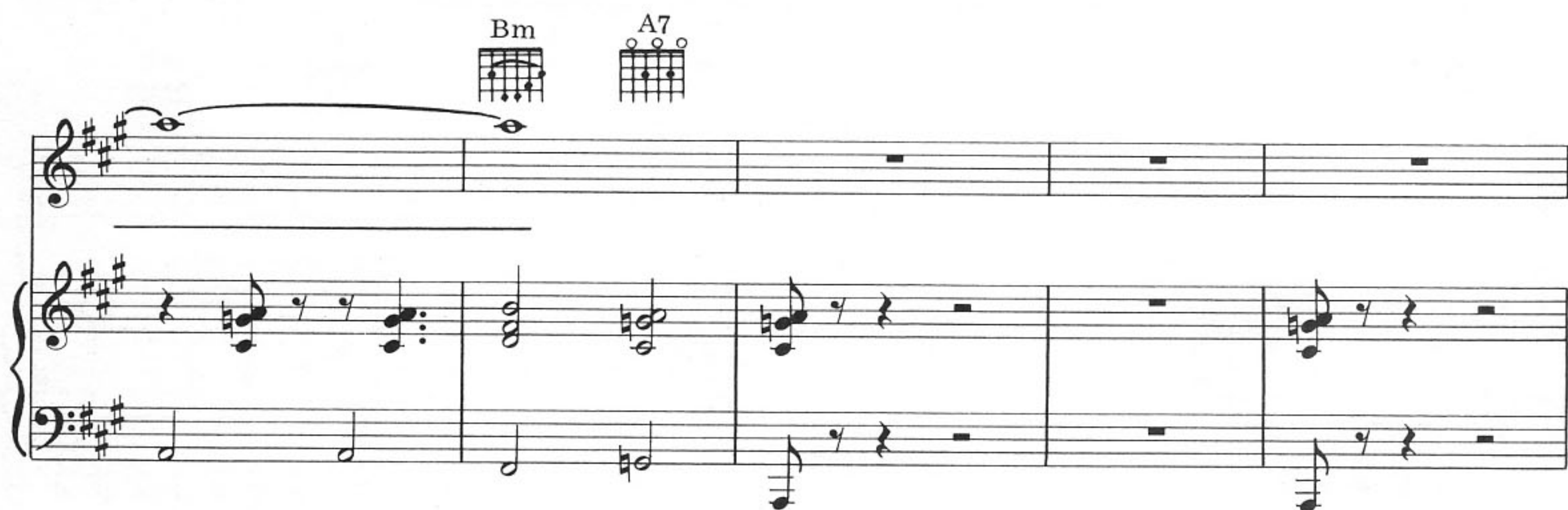


Coda Dm6/F 3fr. A7 Bm A7

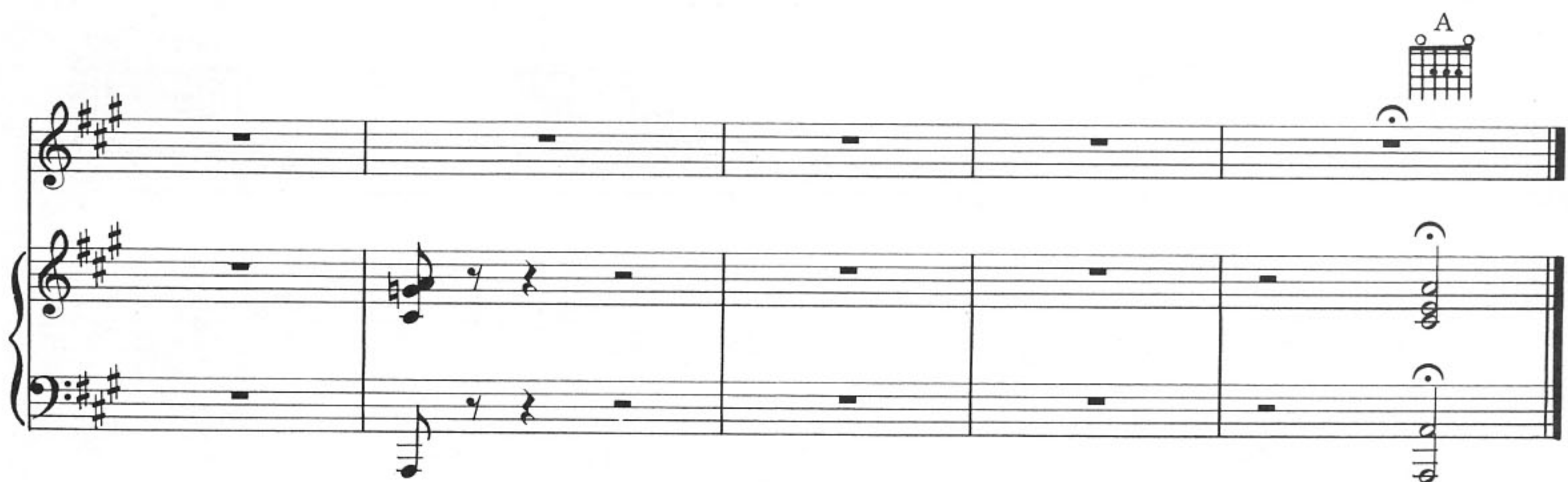
I'm your guar - an - tee.



Bm A7



A



At The Zoo

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

Cmaj7



C7



Some-one told me, it's all hap-pen-ing At The Zoo. _____

mp

F



F7



Bb



F



C7



I do be-lieve _____ it, _____ I do be-lieve _____ it's true. _____

Bb



F7



Bb



D7




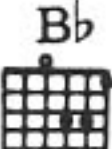
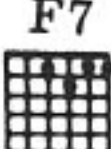
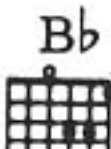
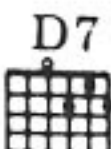

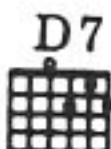
Gm




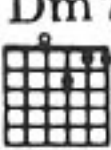
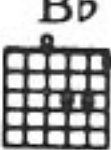


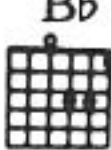
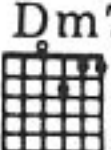
D7



(Hum) _____ (Hum) _____


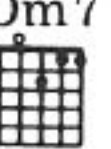

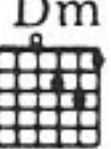

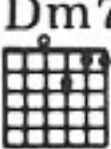
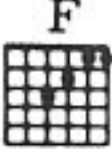









(Hum) (Hum)




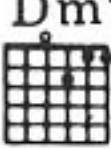


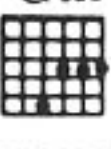









It's a light and tum-ble jour - ney, from the East - side to the park..

mf

Just a fine and fan - cy ram - ble to the zoo.

But you can take the cross - town bus, — if it's rain - in' or it's cold, — And the

B \flat D7 Gm Dm7 C6 \circ

an - i - mals will love it, if — you do, — if you

Gm C6 \circ Gm

do. — Oo — Oo —

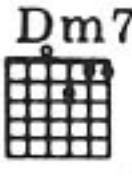
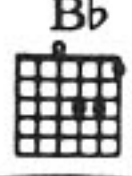
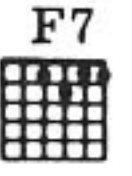
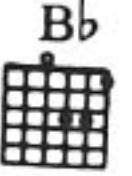
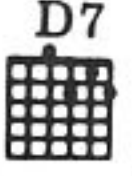
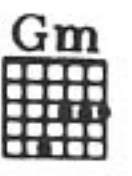
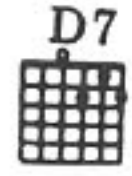

Cmaj7 C7

Some-thing tells me, it's all hap - pen - ing At The Zoo. —


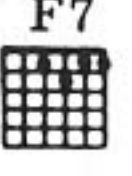



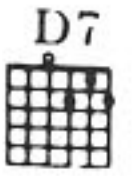

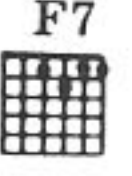
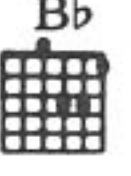
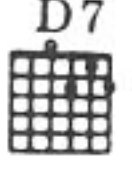
mp

F F7 B \flat F Gm

I do be - lieve — it, — I do be - lieve — it's true. —




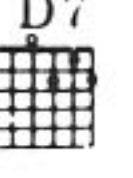
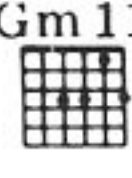

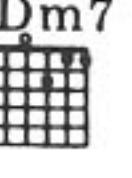











(Hum) (Hum) Oh


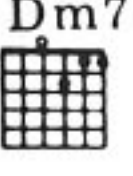

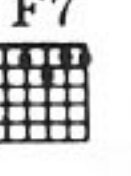

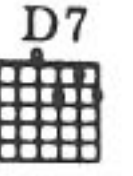

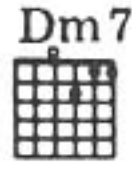











(Hum) The mon - keys stand for

mf

hon - es - ty, — Gir - affes are in - sin - cere, And the el - e - phants are

kind - ly, but they're dumb. — O - rang - u - tans are skep - ti - cal — of

B \flat D7 Gm Dm7 B \flat D7 Gm Dm7

chan - ges in their ca - ges, And the zoo - keep - er is ve - ry fond — of

B \flat Gm Dm7 B \flat D7 Gm Dm7 B \flat D7

rum. Ze - bras are re - ac - tion - a - ries, An - te - lopes are

Gm Dm7 B \flat D7 Gm Dm7 B \flat D7

mis - sion - a - ries, Pig - eons plot in se - cre - cy, — And ham - sters turn on

Gm B \flat Gm B \flat D7 Gm

fre - quent-ly — What a gas! — You got - ta come and see — At The Zoo. — At The

Repeat and fade

AMERICA

WORDS AND MUSIC BY PAUL SIMON

Bright waltz tempo

mf

mp

Cm

Gm7

Eb *Ebmaj7* *Cm* *Eb* *Ab*

Eb *Ebmaj7*

"Let us be lov - ers, We'll mar - ry our for - tunes to - geth - er.

I've got some real es - tate

Here in my bag." So we

Gm7 C7 Gm7
 bought a pack of cig - a - rettes, — And Mrs. — Wag - ner's

C9 Gm7 F Eb Bb
 pies, — And walked off — to look for A -

Eb Ebmaj7 Cm Cm7 Ab
 mer - i - ca. —

Eb Ebmaj7
 "Kath - y," I said, As we

board - ed a Grey - hound in Pitts - burgh, —

"Mich - i - gan seems like a dream to me now. —

It took me four days To hitch - hike from


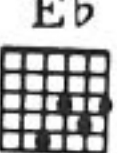
Sag - i - naw. I've come — to look for A - mer -

Chords: Cm, Eb, Ab, Eb, Ebmaj7, Bb, Cm7, F, Bb, F, Ebmaj7

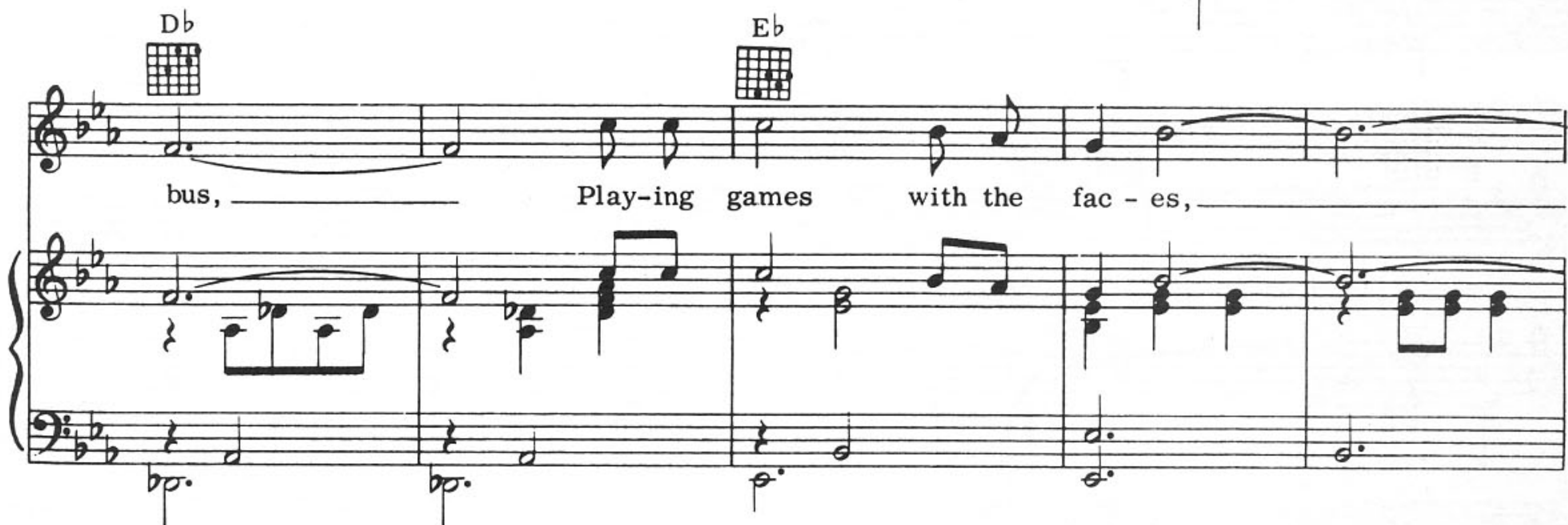
E_b  **Dbmaj7** 

i - ca." _____ Laugh - ing on the



Db  **E_b** 

bus, _____ Play-ing games with the fac - es, _____



Dbmaj7 

_____ She said the man in the gab - ar-dine



E_b 

suit Was a spy. _____



Ab Abmaj7 Eb

I said, "Be care - ful, His bow - tie is real - ly a cam - 'ra." —

Ebmaj7 Cm7 Eb6 Cm6(sus)

Abmaj7 Eb Ebmaj7 Cm

"Toss me a cig - a - rette, I think there's

Eb Ab

one in my rain - coat." —





"We smoked the last one An hour — a - go."





So I looked at the scen - er - y,

She read her mag - a - zine; And the







moon rose o - ver an o - pen

field.

"Kath - y, I'm lost I said, Though I knew she was

sleep - ing. I'm emp - ty and

ach - ing and I don't know why."

Chords: Cm7, Eb, Ab, Eb, Ebmaj7, Cm, Eb, Ab, Abmaj7, Fm7, Ab, Eb, Ebmaj7, Cm



The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using chords. The vocal line consists of a single melody line with lyrics written below it. Chord diagrams are provided above the vocal line for each measure, indicating the harmony for the piano accompaniment.

Bb

F

Count - ing the cars On the New Jer - sey Turn - pike. They've all

Bb

F

Ebmaj7

come _____ to look for A - mer - i -

Eb

F

Bb

ca, _____ All come _____ to

Repeat and fade.

F

Ebmaj7

Eb

look for A - mer - i - ca. _____

APRIL COME SHE WILL

WORDS AND MUSIC BY PAUL SIMON

Moderately

p

mp

mp

June April, Come She Will
she'll change her tune,

When streams are ripe and swelled with rain; May,
In rest-less walks she'll prowl the night; Ju-ly,

she will stay, Rest-ing in my
she will fly And give no warn-ing

Chord diagrams: G, C, G, C, G, C, G, Am, Em, Fmaj7, Em, C, D, G, Em, Am, Em

arms to a - gain.
to her flight.

Au - gust, die she must, The au-tumn winds blow chil-

- ly and cold; Sep - tem - ber I'll re - mem - ber.

A love once new has now grown old.

THE BOXER

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

The musical score for "The Boxer" is written in 4/4 time with a moderate tempo. It features a vocal line, a piano accompaniment, and guitar chords. The lyrics are: "I am just a poor boy. Though my sto - ry's sel - dom told, I have squan-dered my re - sis - tance for a pock - et - ful of mum - bles, such are prom - is - es." The score is divided into three systems. The first system includes a vocal line, a piano accompaniment, and a guitar chord (C). The second system includes a vocal line, a piano accompaniment, and guitar chords (Am and G). The third system includes a vocal line, a piano accompaniment, and a guitar chord (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The vocal line is in a simple, melodic style. The guitar chords are indicated by diagrams above the staff.

System 1:

Vocal: I am just a poor boy. Though my

Piano: *mf* (first half), *mp* (second half)

Guitar: C

System 2:

Vocal: sto - ry's sel - dom told, I have squan-dered my re - sis - tance for a

Piano: (continues)

Guitar: Am, G

System 3:

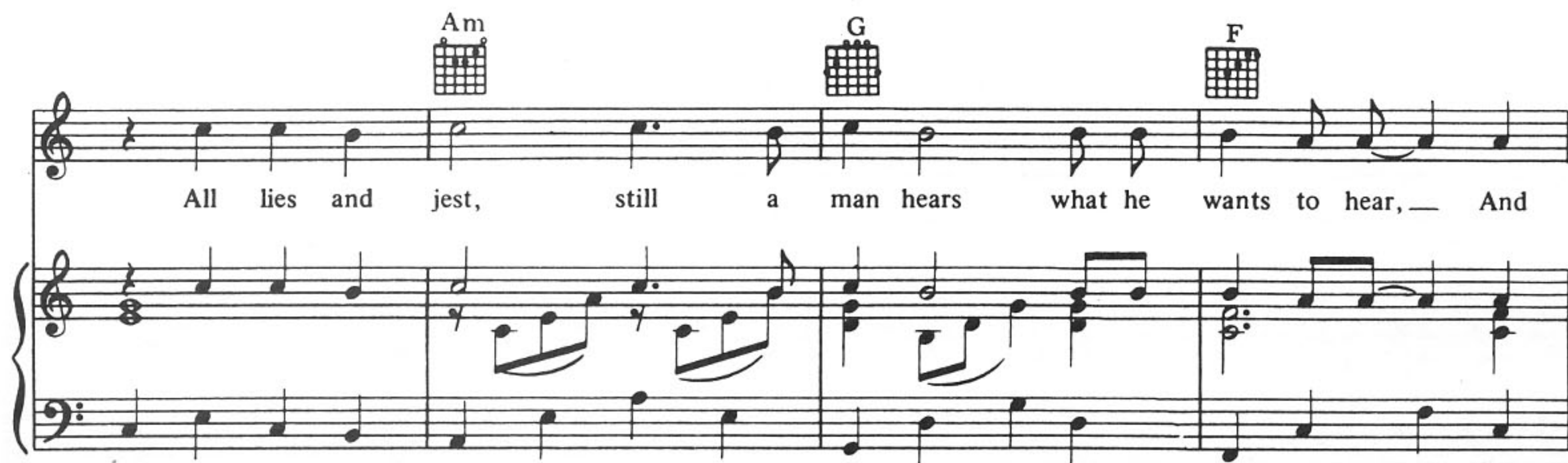
Vocal: pock - et - ful of mum - bles, such are prom - is - es.

Piano: (continues)

Guitar: C

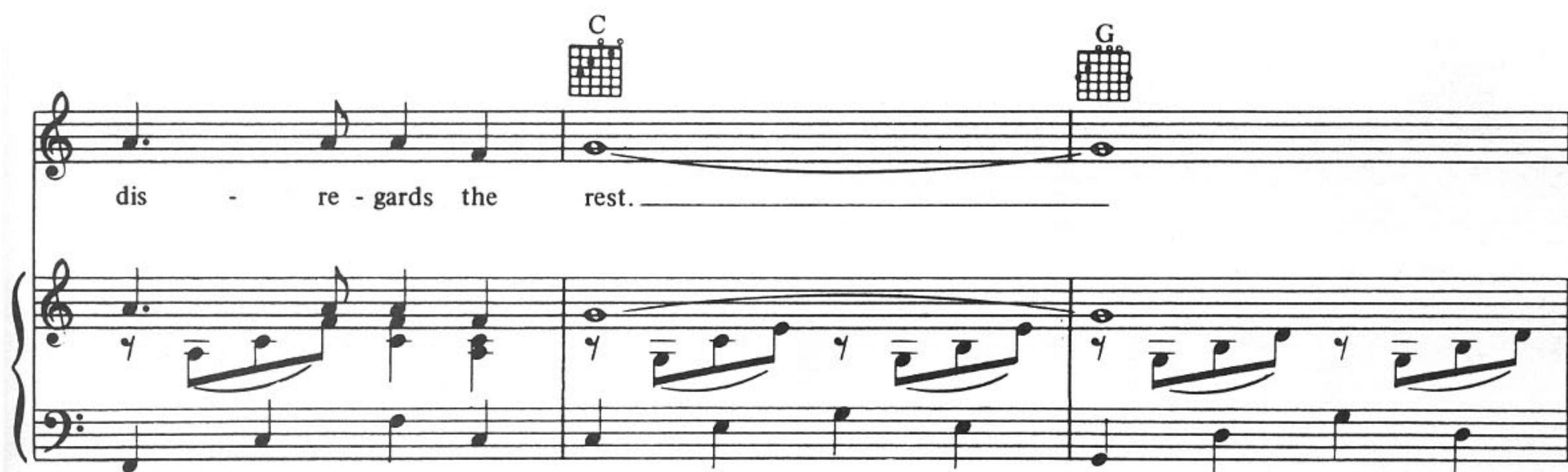
Am G F

All lies and jest, still a man hears what he wants to hear, — And

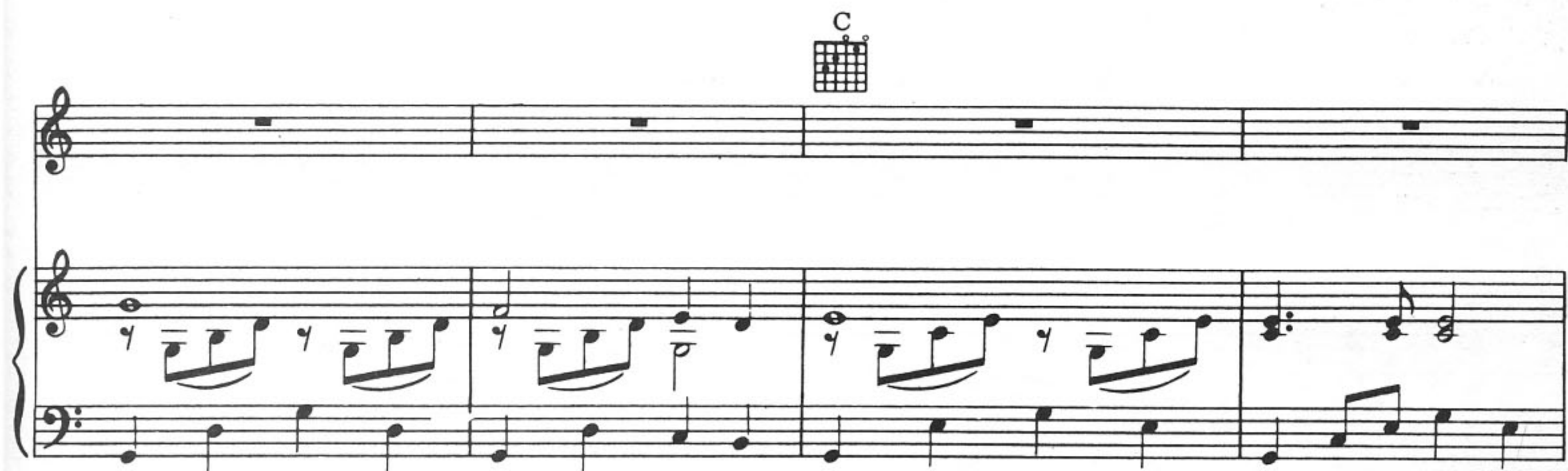


C G

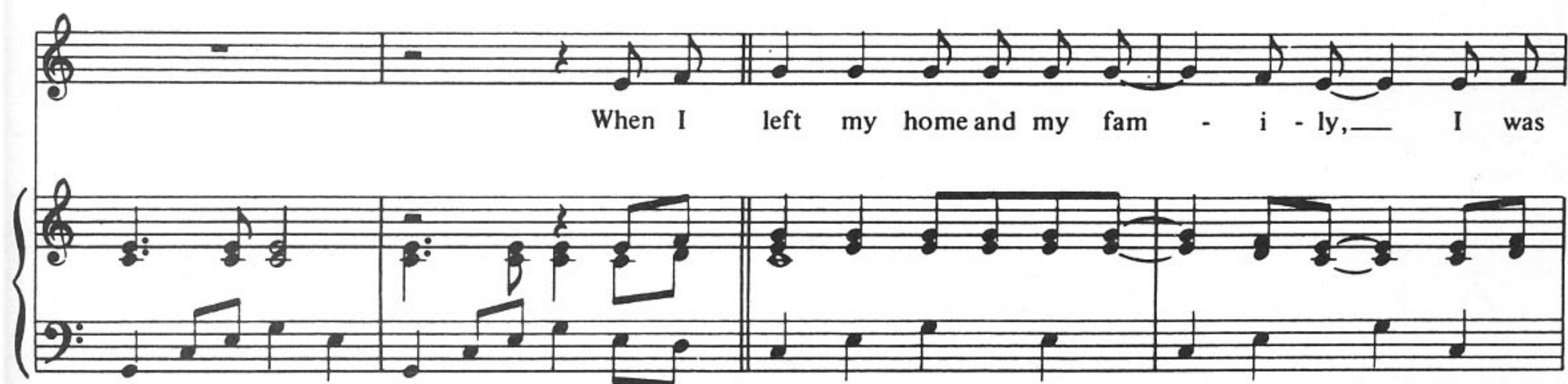
dis - re - gards the rest. —



C



When I left my home and my fam - i - ly, — I was



no more than a boy in the com - pa - ny — of stran - gers in the

qui - et of a rail - way sta - tion run - ning scared, —

Lay - ing low, seek - ing out the poor - er quar - ters where the

rag - ged peo - ple go, Look - ing for the plac - es on - ly they would

C Am

know. Lie - la - lie, Lie - la -

G Am G

lie la lie - la - lie lie - la - lie Lie - la -

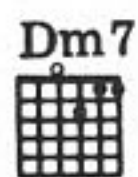
F G C

lie la la la la Lie - la la la la lie.

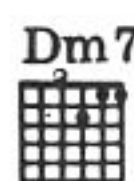
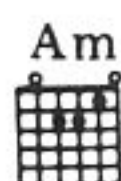
Ask - ing on - ly work - man's wag - es I come



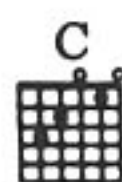
look - ing for a job, but I get no of - fers, _____ Just a



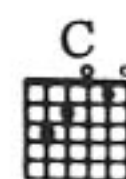
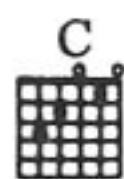
come-on from the whores_ on Sev-enth Av - e - nue. _____



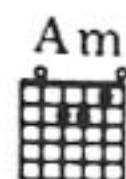
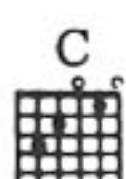
I do de - clare, there were times _____ when I was so lone - some I



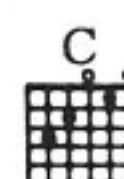
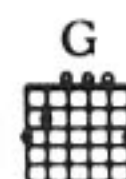
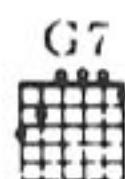
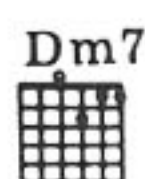
took some com - fort there. Ooo - la - la _____ la - la _____ la la. _____



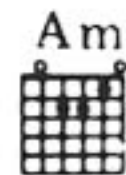
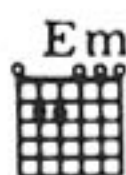
Then I'm lay - ing out my



win - ter clothes_ and wish - ing I was gone, _ go - ing home



Where the New York Cit - y win - ters are - n't bleed - ing me, _

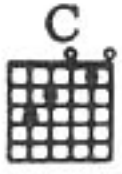


Lead - ing me, _

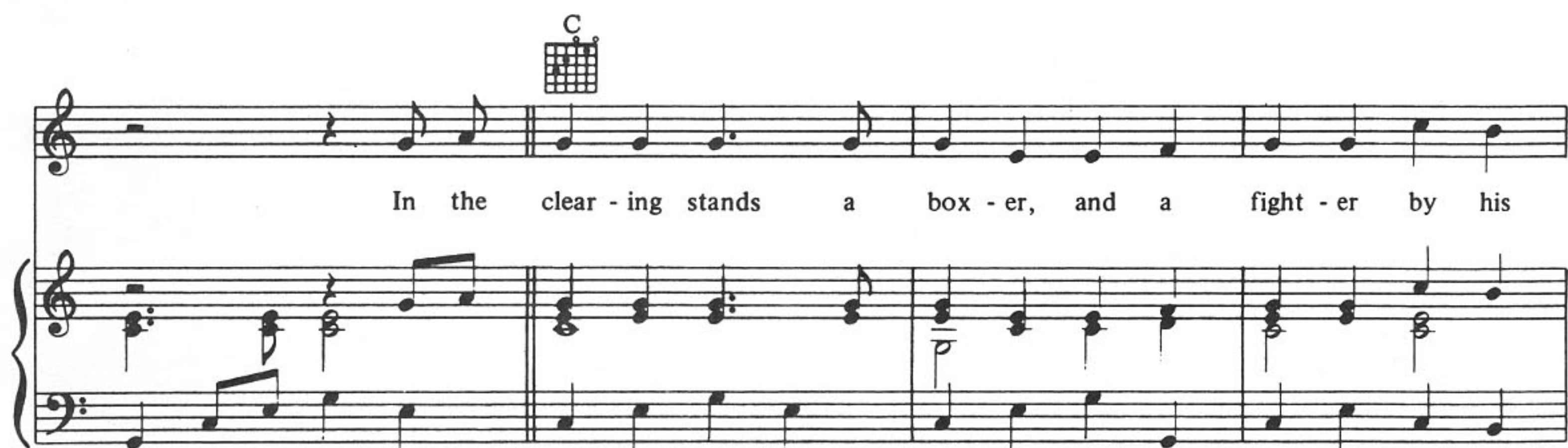






go - ing home.



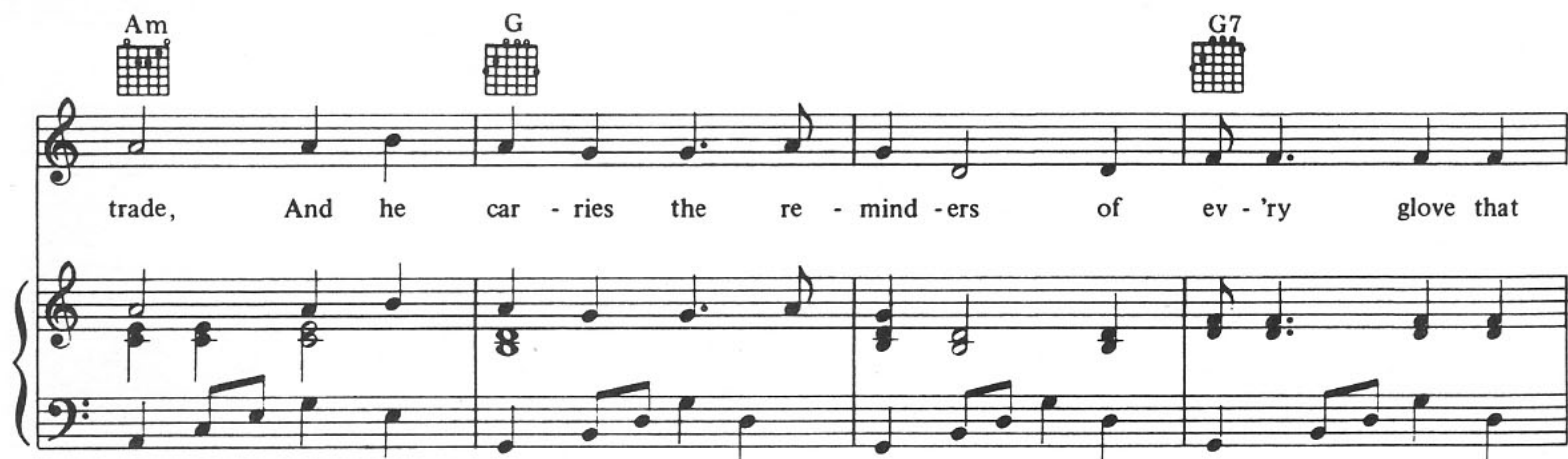


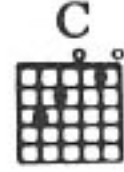
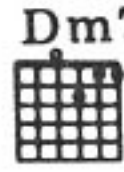


In the clear - ing stands a box - er, and a fight - er by his



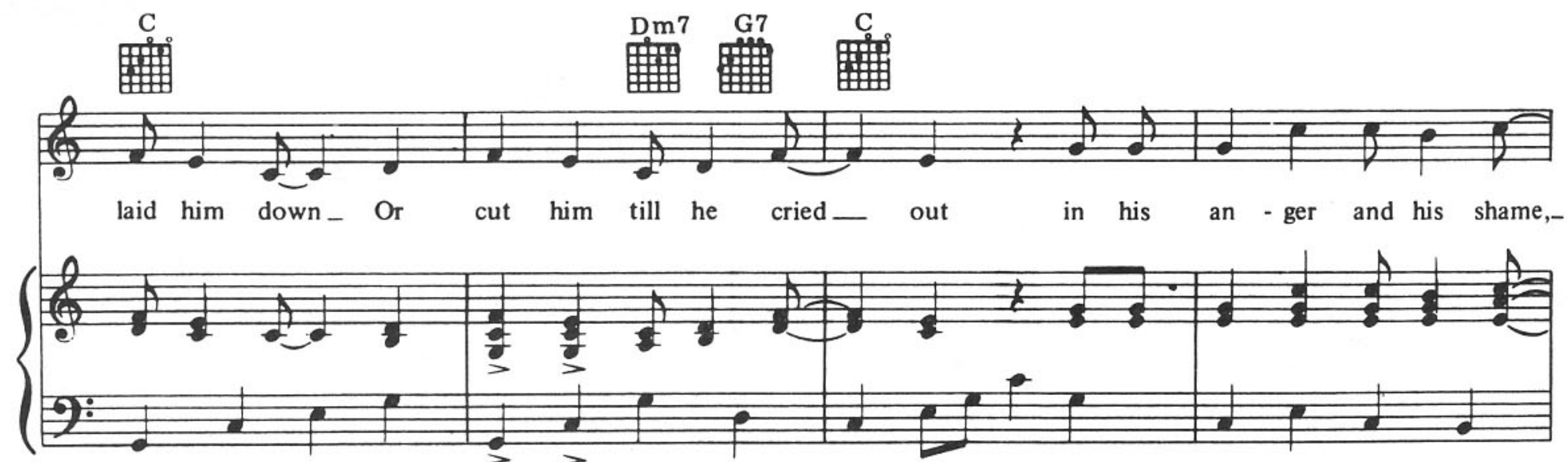




trade, And he car - ries the re - mind - ers of ev - 'ry glove that



laid him down — Or cut him till he cried — out in his an - ger and his shame,



Am G F C

"I am leav - ing, I am leav - ing." But the fight - er still re-mains.

G C G F C

Lie - la

Fade Am G Am

lie, Lie - la - lie la lie - la - lie Lie - la - lie

G F C

Lie - la lie la la la lie - la la la la lie. Lie - la

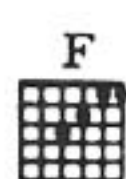
WEDNESDAY MORNING, 3 A.M.

WORDS AND MUSIC BY PAUL SIMON

Moderately bright

The first system of the piano introduction features a treble and bass staff. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. A mezzo-piano (*mp*) dynamic marking is present in the first measure.

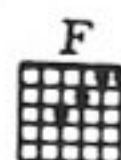
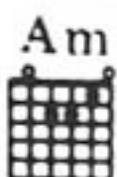
The second system continues the piano introduction with similar melodic and harmonic patterns in the treble and bass staves.



The vocal melody for the first system is written on a single staff. It includes two verses of lyrics. The melody consists of quarter and eighth notes, with a dashed line indicating a breath mark.

1. I can hear the soft breath - ing of but the girl heart that I
 2. (She is) soft, she is warm, — but my heart re - mains

The piano accompaniment for the first system of the vocal entry, featuring a treble and bass staff. The treble staff has a melodic line with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. A mezzo-piano (*mp*) dynamic marking is present in the first measure.



The vocal melody for the second system is written on a single staff. It includes two verses of lyrics. The melody consists of quarter and eighth notes, with a dashed line indicating a breath mark.

love, — As she lies here be - side me a -
 heav - y, — And I watch as her breasts gent - ly

The piano accompaniment for the second system of the vocal entry, featuring a treble and bass staff. The treble staff has a melodic line with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes.




sleep rise, with the night, And her hair, in a
 gent - ly fall, For I know with the





fine first mist light of floats on my pil - low, Re -
 dawn I'll be leav - ing, And to -






flect - ing the glow of the win - ter to moon -
 night will be all I have left re -




light. _____
 call. _____

F

1. 2.

2. She is 3. Oh,
(4. My)

F Dm Bb Am

what life have I done, — my Why have I done it, —
seems un - real, — crime an il - lu - sion, —

F Gm C

I've com - mit - ted a crime, — I've brok - en the law,
A scene bad - ly writ - ten in which I must play,

F Dm Bb Am

For — twen - ty - five dol - lars at and piec - es of sil - ver, —
Yet I — know as I gaze , at my young love be - side me, —

F

1. Gm Bb C

I held up and robbed — a hard liq - uor

The morn - ing is

F Gm F

store. ————— 4. My

2. Gm Bb C

just a few hou - rs a -

F Gm F

way. —————

rit. p

BRIDGE OVER TROUBLED WATER

WORDS AND MUSIC BY PAUL SIMON

Moderato, not too fast, like a spiritual

mf *mp* *p*

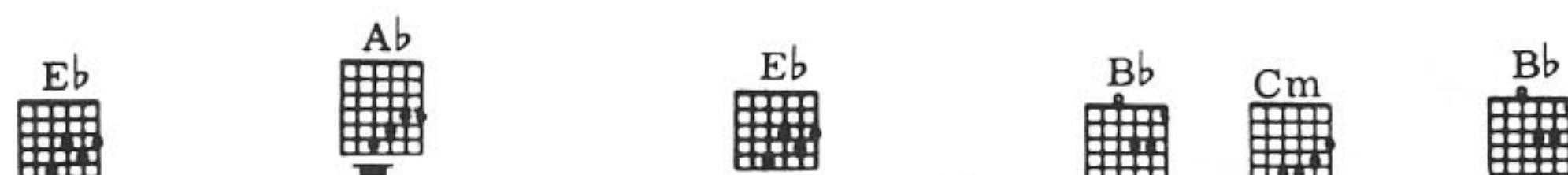
Rubato

When you're wea - ry, - feel - in - small,
down and out, - When you're on the street,

p

When tears are in your eyes, - I'll dry them - all;
When eve - ning falls so hard - I will com - fort - you.

mp



I'm on your side. Oh, —
 I'll take your part. Oh, —

mp

when times get rough — And friends just can't be found, —
 when dark - ness comes — And pain is all a - round, —

f

Like a Bridge O - ver Trou - bled Wa - ter

mp

I will lay me down. Like a Bridge O - ver Trou - bled Wa - ter

mf *mp*

Ab Bb 9 (sus) Bb 7 Eb Ab

I will lay me down.

mf *f*

Eb Ab Eb Ab Rubato

When you're

mf *mp* *mf* *mp* *p*

2 Eb (Bb bass) Cm Ab Cm (G bass) G Cm F7

Trou-bled Wa-ter I will lay me down.

mf *f*

Eb Ab Cm Ab Ab m Eb

Ab Eb Ab Eb Ab

Sail on

Eb Ab Db Ab

sil-ver girl, Sail on by. Your time has

Eb Ab Eb Ab Eb Ab

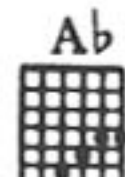
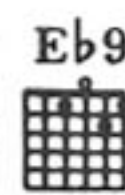
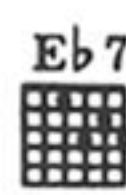
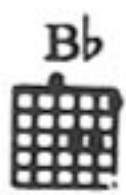
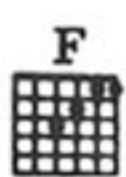
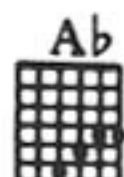
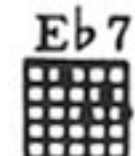
come to shine.— All your dreams are on their way.

Eb Bb Cm Bb Eb Eb (D bass)

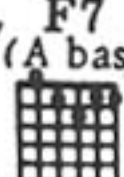
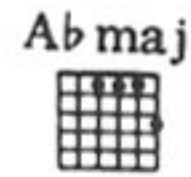
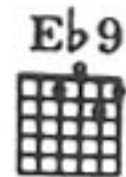
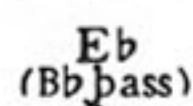
See how they shine.— Oh,— if you need a friend

mp

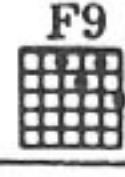
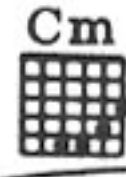
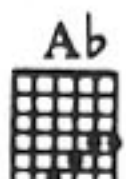
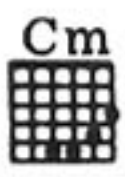
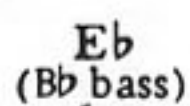
In tempo



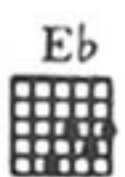
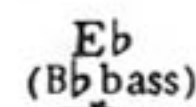
I'm sail - ing right be - hind. — Like a Bridge O - ver



Trou-bled Wa-ter I will ease your mind. — Like a Bridge O - ver



Trou - bled Wa-ter I will ease your mind. —



rall.

fff

CONGRATULATIONS

WORDS AND MUSIC BY PAUL SIMON

Moderately slow

Piano introduction in 3/4 time, marked *mp*. The melody consists of eighth notes in the right hand and a descending eighth-note line in the left hand.

Chord diagrams: A11, D, D (C# bass), D7

Con - gra - tu - la - 3 - tions! Oh, —

Piano accompaniment for the first vocal line. The right hand plays the melody with a triplet on 'la'. The left hand provides harmonic support with chords and a steady eighth-note bass line.

Chord diagrams: Em, C#7-5, C6°

seems like you've done it a - gain, And

Piano accompaniment for the second vocal line. The right hand continues the melody. The left hand features a more active bass line with some syncopation.

Chord diagrams: Bm, Am, G, G (F bass), C (E bass)

I ain't had — such — mis 3 e - ry — since

Piano accompaniment for the third vocal line. The right hand melody includes a triplet on 'mis'. The left hand continues with a consistent eighth-note bass line.






I don't know when, — oh, and I don't know






when, — oh, and I don't know — when.






I no - tice so man - y peo - ple —

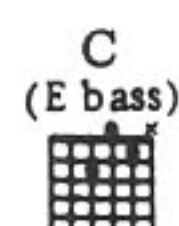
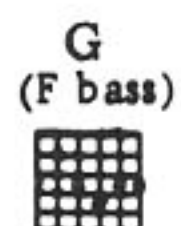
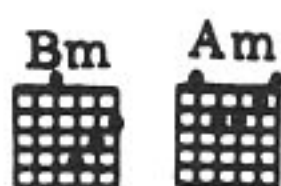





slip - pin' a - way, And

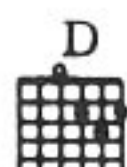
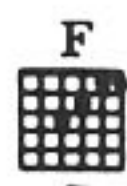
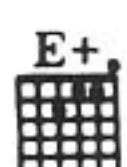
3

3

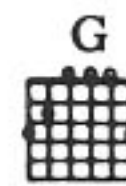


man - y more wait - ing in the lines _____ in the

3



court - rooms to - day, _____ oh, in the



court - rooms to - - day.



Love is not a game, love is not a toy, love's no ro -

3

G C G7

mance. —

A D G

Love will do you in, and love will wash you out, and need - less to say you

D (F# bass) Em A7 D

won't stand a chance, — and you won't stand a chance. —

Em Fm A11 D

I'm hun - gry for learn - in',






Won't you ans - wer me, please. _____








Can a man and a wo - man _____ live to -






geth - er in peace, _____ oh, live to-gether in peace? _____






ritard.

CECILIA

WORDS AND MUSIC BY PAUL SIMON

Moderate, not too fast, rhythmically

The piano introduction consists of two measures. The right hand plays a continuous eighth-note pattern in F major, while the left hand plays a simple bass line in 4/4 time. The dynamic is marked *mf*.

The first vocal line is in F major, 4/4 time. The melody is: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). The lyrics are: "Cel - ia, you're break-ing my heart, - You're shak-ing my con - fi-dence dai -". The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked *mf*.

The second vocal line is in F major, 4/4 time. The melody is: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). The lyrics are: "ly. — Oh, Ce - cil - ia, I'm down on my knees, - I'm". The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked *mf*.

B \flat F

beg-ging you please_ to come home._ Ho - ho - home._

mp

F B \flat

Mak-ing love_ in the af - ter - noon_ with Ce - ci -

F B \flat F C F (mak - ing love_)

- lia, Up in my_ bed - room,_ I got up_ to wash_

B \flat F C F

_ my face_ When I come back to bed,_ some-one's tak - en my place._

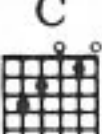
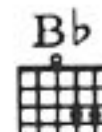


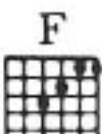




Cel - ia, You're break-ing my heart, — You're shak - ing my con - fi - dence dai -

mf

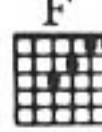
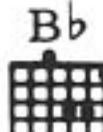

- ly. Oh, Ce - cil - ia, I'm down on my knees, — I'm






beg - ging you please — to come home. — Come on home. — Poh poh

mp *mf*

Fsus poh poh — poh poh poh poh poh poh poh — poh. — Ju - bi -

Bb F Bb F Bb F

la - tion, She loves me a - gain, I fall on the floor and I laugh-

f *mf*

1. C 2. C Bb F

- ing. Ju - bi - ing. Oh oh oh oh oh

f

Bb F Bb F 1. C

oh oh oh oh oh oh oh oh oh oh oh oh oh oh

f

2. C

oh. Come on home.

mf *rall.*

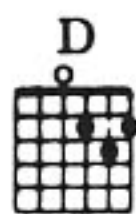
CLOUDY

WORDS AND MUSIC BY PAUL SIMON

Rubato

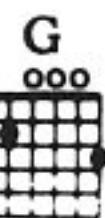
Tempo

The piano introduction is in 4/4 time, marked *mp*. It begins with a rubato section featuring a half note D4 and a half note E4. This is followed by a tempo section consisting of four measures of eighth-note triplets: F#4, G#4, A4, B4, C5, D5, E5, and F#5.



The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note D4, followed by a half note E4, and then a quarter note F#4. The piano accompaniment consists of a steady eighth-note bass line (D3, E3, F#3, G3, A3, B3, C4, D4) and a treble line with chords. The lyrics are: "1. Cloud - y The sky is" and "2. Cloud - y My thoughts are".

Gmaj7



The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a whole note G3, followed by a half note A3, and then a quarter note B3. The piano accompaniment continues with the same eighth-note bass line and treble chords. The lyrics are: "grey and white and Cloud - y, Some - times I" and "scat - tered and they're Cloud - y, They have no".

think it's hang - in' down on me. And it's a
 bor - ders, no bound - a - ries. They

D Dmaj7 Ddim

hitch-hike a hun - dred miles. I'm a rag - a - muf - fin
 ech - o and they swell. From Tol - stoi to Tin - ker

A7 F#m A

child. Point - ed fin - ger - paint - ed smile.
 Bell. Down from Berke - ley to Car - mel.

Bm E E7

Got I left my shad - ow wait - in' down the
 some pic - tures in my pock - et and a

A A7

1. **F#m** **A7** 2. **F#m** **A7** **D**

road for me a while. _____
 lot of time to kill, Hey sun - shine _____

Dmaj7 **Gsus4** **G**

I have - n't seen you in a long _____ time. Why don't you

D **Dmaj7** **Ddim**

show your face and bend my mind? These

A7 **F#m** **A**

clouds stick to the sky _____ like a float - ing ques - tion,

Bm E E7

why? _____ And they lin - ger there to die.

A A7

They don't know where they're go - ing, and, my

F#m A7 D

friend, nei - ther do I, _____ Cloud - y, _____

Repeat and fade out

G

Cloud - y. _____

DUNCAN

WORDS AND MUSIC BY PAUL SIMON

Moderately slow and steady



Em D

1. Coup - le in the next room bound to win a prize, They've been

mf

The first line of the song features a vocal melody and piano accompaniment. The vocal melody starts on G4, moves up to A4, then down to F#4, and then up to G4. The piano accompaniment in the right hand starts on G4, moves up to A4, then down to F#4, and then up to G4. The bass line in the left hand starts on G2, moves up to A2, then down to F#2, and then up to G2. The tempo is marked 'Moderately slow and steady' and the dynamics are marked 'mf'.

G A D C G

go - in' at it all night long, Well, I'm tryin' to get some sleep, but these

The second line of the song features a vocal melody and piano accompaniment. The vocal melody starts on G4, moves up to A4, then down to F#4, and then up to G4. The piano accompaniment in the right hand starts on G4, moves up to A4, then down to F#4, and then up to G4. The bass line in the left hand starts on G2, moves up to A2, then down to F#2, and then up to G2. The tempo is marked 'Moderately slow and steady' and the dynamics are marked 'mf'.

C G C G

mo - tel walls are cheap, - Lin - coln Dun - can is my name and here's my

The third line of the song features a vocal melody and piano accompaniment. The vocal melody starts on G4, moves up to A4, then down to F#4, and then up to G4. The piano accompaniment in the right hand starts on G4, moves up to A4, then down to F#4, and then up to G4. The bass line in the left hand starts on G2, moves up to A2, then down to F#2, and then up to G2. The tempo is marked 'Moderately slow and steady' and the dynamics are marked 'mf'.

song, — here's my song.

2. My fath - er was a fish - er - man, my ma - ma was a fish - er - man's friend, And

I was born in the bore - dom and the chow - der, So

when I reached my prime, I left my home in the Mar - i - times, —

C G D Em

Head - ed down the turn - pike for New Eng - land, — sweet New Eng - land.

C G C G C

Instrumental solo

G Em D Em

Em D

3 Holes in my con - fi - dence, — holes in the knees of my jeans, I's

G A D C G

left with - out — a pen - ny in my pock - et, Oo hoo hoo — wee, — I's a - bout

C G C G

des - ti - tut - ed as a kid could be, — And I wished I wore a ring so I could

D Em

hock it, — I'd like to hock it. 4. A

Em D

young girl in a park - ing lot — was preach - in' to a crowd, — sing - in'

G A D

sa - cred songs and read - ing from the Bi - ble, Well, I

C G C G

told her I — was lost, and she told me all — a - bout the Pen - te - cost, — And I

C G D

seen that girl as the road — to my sur - vi - - - -

Em C G C

val.

Instrumental solo

G C G Em D Em

Em

5. Just lat - er on the ver - y same night when I

D G A

crept to her tent with a flash - light, - And my long years of in - no - cence

D C G

end - ed, - Well, she took me to - the woods, say - in',

C G C G

"Here comes some - thin' and it feels so good!" And just like a dog — I was be -

D Em

friend - ed, — I was be - friend - ed.

Em D

6. Oh, oh, — what a night, oh, what a gar - den of de - light, Ev - en

G A D

now that sweet mem - o - ry ling - ers, I was

C G C G

5

5

play - in' my gui - tar, — ly - ing un - der - neath the stars, — Just

C G D Em

thank - in' the Lord for my fin - gers, — for my fin - gers.

Fade out C G C G

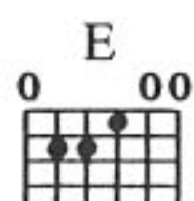
C G Em D Em

DIAMONDS ON THE SOLES OF HER SHOES

WORDS AND MUSIC BY PAUL SIMON

BEGINNING BY PAUL SIMON AND JOSEPH SHABALALA

Moderately (♩ = ♪♩)



(A - wa a - wa) O -

mf

dez en - zu - en - e za - nam_ chinge. (A - wa a - wa) Si bo - na nen - ze ge

gy - ja. (A - wa a - wa) A - man - tu me - za - ne, ay - a. She's a rich_

E
0 0 00

— girl,— she don't try to hide it; dia - monds on the soles of her shoes—

— He's a poor— boy,— emp - ty as a pock-et, emp -

A
0 0 0

ty as a pock-et with noth - ing to lose. Sing ta na na, ——— ta

E B E
0 0 00 0 00 0 00

na na — na. She got dia - monds on the soles of her shoes— Ta

A 0 0 E 0 0 B

na na, ta na na na. She got dia - monds on the soles of her shoes,

E 0 0 A 0 0 E 0 0

dia - monds on the soles of her shoes, dia -

B E 0 0 B

monds on the soles of her shoes, dia - monds on the soles of her shoes,

E 0 0 A 0 0 E 0 0

dia - monds on the soles of her shoes.

Slightly faster (♩ = ♩)

Tacet

F

Bb

C

0 0

F

Bb

C

0 0

F

Peo - ple say she's cra - zy, she got
She makes the sign of — the tea - spoon,

Bb

C

0 0

F

Bb

C

0 0

dia - monds on the soles of her shoes.
he makes the sign of the wave.

Well, — that's one way to lose — these
The poor boy chang-es clothes and he puts on

F

Bb

C

0 0

F

walk - ing blues,
af - ter shave

dia - monds on the soles — of her shoes —
to com - pen - sate for his or - di - nar - y shoes.

B \flat C 0 0 F B \flat C 0 0

She was phys - i - c'ly - for - got - ten, and then she slipped in - to - my pock - et with my car
And she said, "Hon - ey, take me danc - ing, but they end - ed up - by sleep - ing in a door -

F B \flat C 0 0 F

keys. - way - She said, "You've tak - en me for grant - ed be - cause I please - you, wear - ing these
by the bo - de - gas and the lights on up - per Broad - way, wear - ing

B \flat C 0 0 F B \flat C 0 0

dia - monds on - the - soles of their - shoes. } And I could say

F B \flat C 0 0 F

oo. { As if }
And

B \flat C F

ev - 'ry - bod - y knows_ what I'm talk - ing a - bout. — {As if I mean}

B \flat C F

ev - 'ry - bod - y here would know ex - act - ly what I was talk - ing a - bout. — Talk - in' 'bout

B \flat C F B \flat C

dia - monds on the soles_ of her shoes. —

F F/B \flat B \flat /C C F F/B \flat B \flat /C C

Chord diagrams: F, Bb, C (0 0), F, Bb, C (0 0)

Chord diagrams: F, Bb, C (0 0), F

Peo - ple say I'm cra - zy, I got dia - monds on the soles_ of my shoes. Well, -

Chord diagrams: Bb, C (0 0), F, Bb, C (0 0)

that's one way to lose these walk-ing blues. Dia-monds on the soles_ of my shoes.

Repeat and fade

Chord diagrams: F, Bb, C (0 0)

Ta na na na na, ta na na na na.

THE 59TH STREET BRIDGE SONG

(FEELIN' GROOVY)

WORDS AND MUSIC BY PAUL SIMON

Moderately

The piano introduction consists of two measures. The first measure features a treble clef with a half note G4, a half note A4, and a half note Bb4, all beamed together. The bass clef has a half note Eb3 and a half note Bb2. The second measure is similar, with a treble clef half note G4, A4, Bb4 and a bass clef half note Eb3, Bb2. The dynamic marking *mf* is placed above the first measure.

E \flat B \flat Cm7sus B \flat E \flat B \flat

Slow down, — you move too fast. — You got to make the morn -

The vocal melody is in the treble clef, starting on G4, moving to A4, Bb4, and then G4. The guitar accompaniment is in the bass clef, with chords Eb, Bb, Cm7sus, Bb, Eb, and Bb.

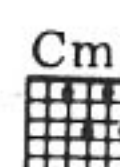
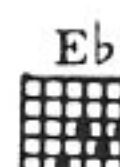
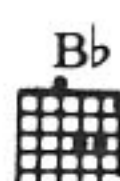
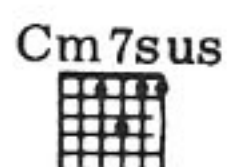
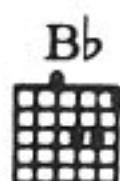
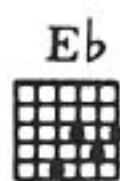
The piano accompaniment for the second line of lyrics consists of two measures. The first measure features a treble clef with a half note G4, a half note A4, and a half note Bb4, all beamed together. The bass clef has a half note Eb3 and a half note Bb2. The second measure is similar, with a treble clef half note G4, A4, Bb4 and a bass clef half note Eb3, Bb2. The dynamic marking *mp* is placed above the first measure.

Cm7sus B \flat E \flat B \flat Cm7sus B \flat

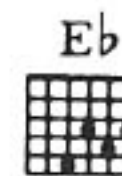
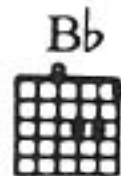
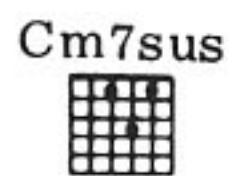
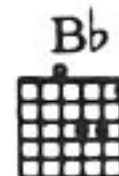
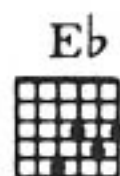
- ing last. — Just kick - in' down the cob - ble stones, —

The vocal melody is in the treble clef, starting on G4, moving to A4, Bb4, and then G4. The guitar accompaniment is in the bass clef, with chords Cm7sus, Bb, Eb, Bb, Cm7sus, and Bb.

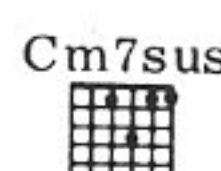
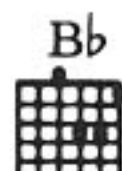
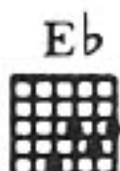
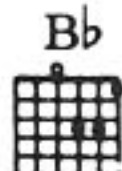
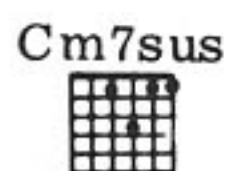
The piano accompaniment for the third line of lyrics consists of two measures. The first measure features a treble clef with a half note G4, a half note A4, and a half note Bb4, all beamed together. The bass clef has a half note Eb3 and a half note Bb2. The second measure is similar, with a treble clef half note G4, A4, Bb4 and a bass clef half note Eb3, Bb2.



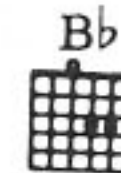
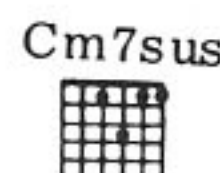
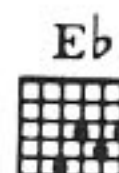
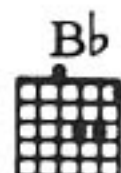
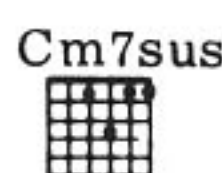
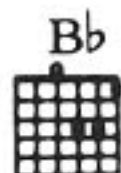
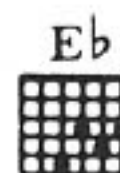
look - in' for fun and Feel - in' Groov - y.



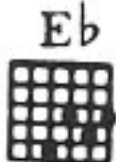
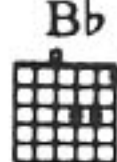
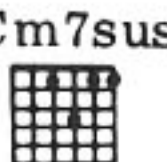
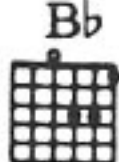
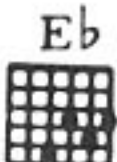
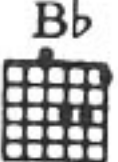
Hel - lo lamp - post, what - cha know - in' I've come to watch your flow -



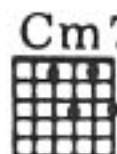



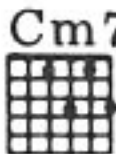
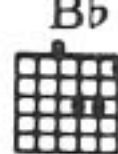
- ers grow - in'. Ain't - cha got no rhymes — for me?



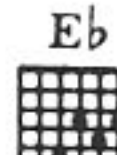
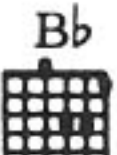
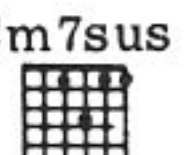
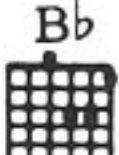
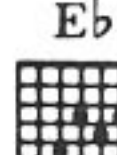
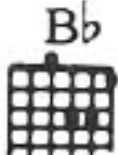
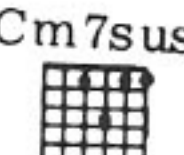
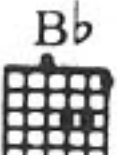
Doot - in' doo - doo, Feel - in' Groov - y. Got

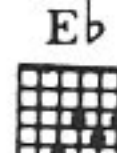
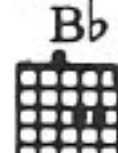
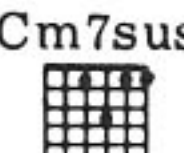
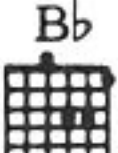
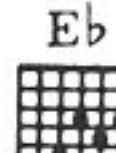
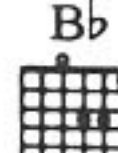
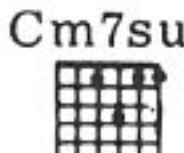
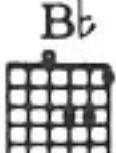
no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and

read - y to sleep. Let the morn - ing - time drop all its pet - als on me.

Life, I love you, All is groov - y.

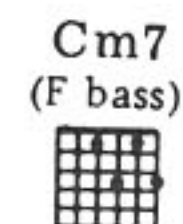
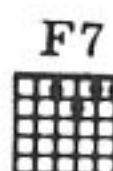
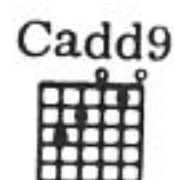
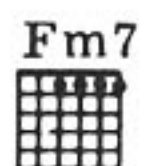









Repeat and fade out

EVERYTHING PUT TOGETHER FALLS APART

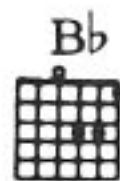
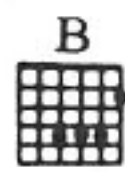
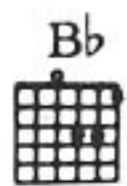
WORDS AND MUSIC BY PAUL SIMON

Freely



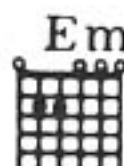
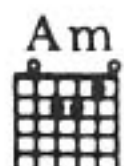
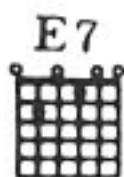
Mm, — par - a - pher - na - lia nev - er hides your brok - en

mp

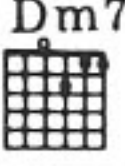
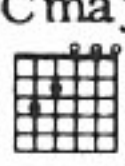
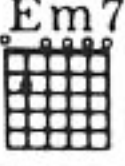

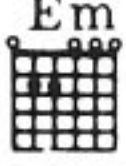
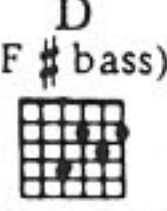


bones, And I don't know why you want — to try, —

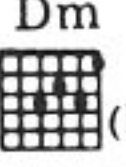
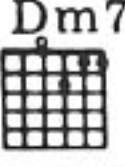

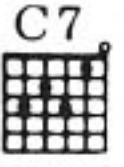
Moderately slow, a tempo



Mm, — it's plain to see you're on your own.

uh huh, I ain't blind, no, some folks are




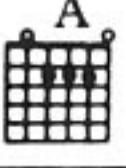
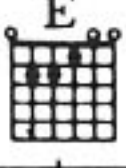





cra - zy, oth - ers walk that bor - der line, watch what you're do - in', Tak - in'






downs to get off to sleep, and ups to start you on your

way; Af - ter a while they'll change your style,

E7 A Am Em F#m E A E7

Mm I see it hap - pen - in ev - 'ry day.

Dm7 Cmaj7 Em7 Am E D (F# bass)

Uh huh, spare your heart. ev - 'ry - thing

Dm (F bass) Dm7 G7 C7

put to - geth - er soon - er or lat - er falls a - part, there's noth - in'

Fm7

to it, noth - in' to it. You can cry and you can





lie, _____ For all the good it - 'll do you, you can die, _____






Oh, but when it's done and the po - lice come, _____ and they're lay -






- in' you down for dead, Uh huh, _____ just re -











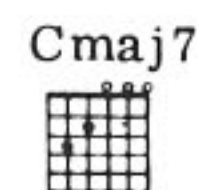
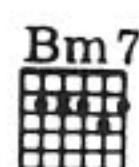
mem - ber what I said! _____

FLOWERS NEVER BEND WITH THE RAINFALL

WORDS AND MUSIC BY PAUL SIMON

Bright tempo

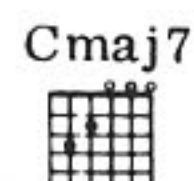
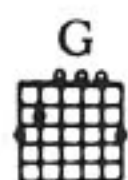
The piano introduction consists of two staves. The right hand (treble clef) features a series of eighth-note chords in a descending sequence, starting with a G major chord and moving down to a B minor chord. The left hand (bass clef) plays a steady eighth-note bass line, primarily using the notes G, B, and D. The tempo is marked 'Bright tempo' and the dynamics are 'mp' (mezzo-piano).



The vocal melody line for the first system is written on a single staff in G major. It begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G, and a quarter note F. The melody then continues with a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G, and a quarter note F.

1. Through the cor - ri - dors of sleep Past the sha - dows dark and
 2. (The) mir - ror on my walls casts an im - age dark and
 3. (No) mat - ter if you're born _____ to play the King or

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays a series of chords, primarily G major and B minor, with some eighth-note movement. The left hand (bass clef) plays a steady eighth-note bass line, primarily using the notes G, B, and D.




The vocal melody line for the second system is written on a single staff in G major. It begins with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note B, a quarter note A, a quarter note G, and a quarter note F. The melody then continues with a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G, and a quarter note F.


deep _____ My mind _____ dan - ces and leaps _____ in con - fu - sion. _____
 small _____ But I'm _____ not sure at all it's my re - flec - tion. _____
 pawn For the line is thin - ly drawn 'tween joy and sor - row, _____

The piano accompaniment for the second system consists of two staves. The right hand (treble clef) plays a series of chords, primarily G major and B minor, with some eighth-note movement. The left hand (bass clef) plays a steady eighth-note bass line, primarily using the notes G, B, and D.

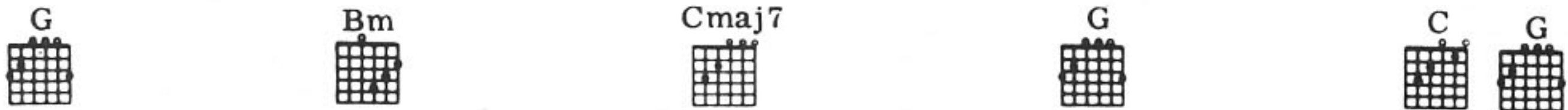
C G Bm7 Cmaj7




I don't know what is real, I can't touch what I
 I am blind-ed by the light of God and truth and
 So my fan - ta - sy be - comes re - al - i -




G Bm Cmaj7 G C G




feel And I hide be - hind the shield of my il - lu - sion.
 right And I wan - der in the night with - out di - rec - tion.
 ty, And I must be what I must be and face to - mor - row.



Chorus: D C G



So I'll con - tin - ue to con - tin - ue

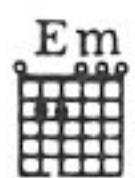


Em C6

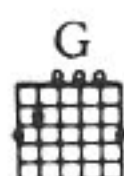


to pre - tend My life will nev - er





end, _____ And Flow - ers _____ Nev - er Bend



1.2.

With The Rain - fall. _____ 2. The
3. No

3.

C9add11



rall. p

GONE AT LAST

WORDS AND MUSIC BY PAUL SIMON

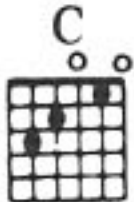
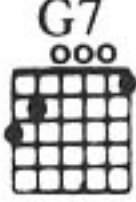
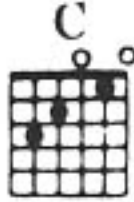
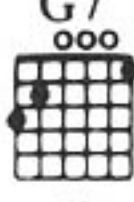
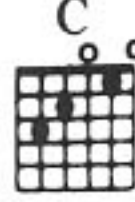
Moderately fast

Tacet

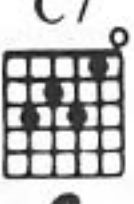

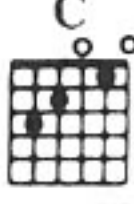
The night was

black, the road was i - cy, and the snow was fall - in', and the drifts were
 dumb, I've kicked a - round some; I don't fall too eas - i -
 while from the mid-dle of no - where, when you don't ex - pect it and you're un - pre -

high. And I was wea - ry from my driv - in' and I
 ly. But that boy looked so de - ject - ed, he just
 pared some - bod - y will come and lift you high er, and your

stopped to rest for a while. I sat down at a
 grabbed my sym - pa - thy. Sweet lit - tle soul now what's your
 bur - dens will be shared. Yes, I do be - lieve if I had - n't

truck stop; I was think - in' a - bout my past. —
 prob lem; tell me why you're so down - cast. —
 met you, I might still be sink - ing fast. — } I've had a






long — streak of bad luck, — but I'm pray - in' it's gone — at




last. — Gond, gone — at last, gone at last, gone — at

F C

last. gone at last. I've had a long streak of that

C7 F C G7 1. C

bad luck but I'm pray-in' it's gone at last. I ain't

To Coda

2. C 3. C

last. Ev-'ry once in a last. Gone, gone at

D. S. al Coda

Coda C

pray-in' it's

G7 C

gone at last.

FOR EMILY, WHENEVER I MAY FIND HER

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

mp *sempre legato*

F Bb

What a dream — I had: — Pressed in or -

mp

F

- gan - dy; Clothed in crin - o - line —

Eb Bb

of smok - y Bur - gun - dy; Soft - er than the

C F

rain. _____ I wan - dered emp - ty streets — down

Bb F

passed the shop — dis - plays. I heard ca -

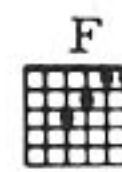
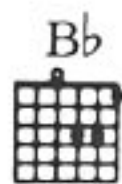
Eb Bb

the - dral bells — trip - ping down the al - ley ways, as — I

C F

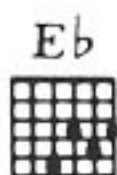
walked on. _____ And when you ran to me your

mf



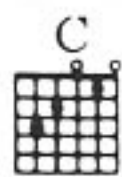
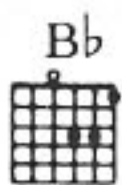
cheeks flushed with the night.

We walked on

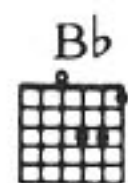
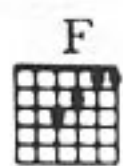


frost - ed fields —

of ju - ni - per and lamp - light,



I — held your hand.



And when I a - woke

and felt you warm and near,




I _____ kissed your hon - ey hair _____ with my grate-ful




tears. Oh I love you, girl. _____





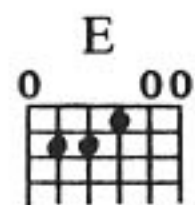
Oh, I _____ love _____

you. _____

GRACELAND

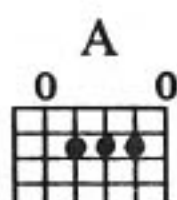
WORDS AND MUSIC BY PAUL SIMON

Moderately



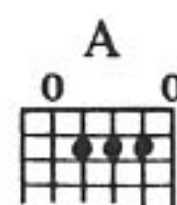
The Mis - sis - sip - pi Del - ta was shin - ing like a Na - tion - al gui -

mf



tar. I am fol - low - ing the riv - er down the

B



high-way through the cra - dle of the Civ - il War. I'm go - ing to Grace -

E B A E

0 00 0 00 0 00

land, Grace - land in Mem-phs, Ten - nes - see. I'm go - ing to Grace - land.
 land, Grace - land. Mem-phs, Ten - nes - see. I'm go - ing to Grace - land.
 land, Grace - land. I'm go - ing to Grace - land.

For rea - sons I

D A E

0 0 0 00

Poor boys and pil - grims with
 Poor boys and pil - grims with
 can - not ex - plain, there's some

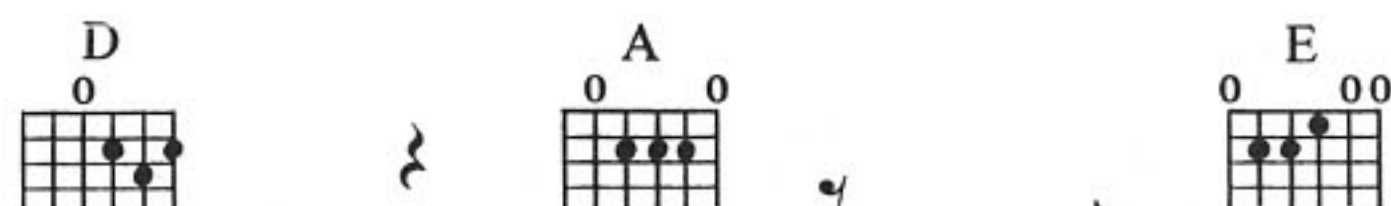
fam - i - lies_ and we are go - ing to Grace - land.
 fam - i - lies_ and we are go - ing to Grace - land.
 part of_ me wants to see Grace - land.

B A E

0 0 0 00

fam - i - lies_ and we are go - ing to Grace - land.
 fam - i - lies_ and we are go - ing to Grace - land.
 part of_ me wants to see Grace - land.

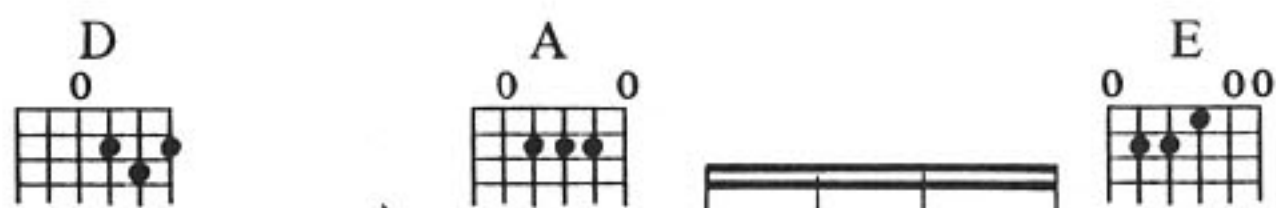
fam - i - lies_ and we are go - ing to Grace - land.
 fam - i - lies_ and we are go - ing to Grace - land.
 part of_ me wants to see Grace - land.



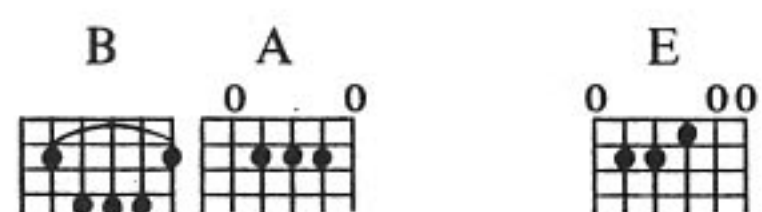
My trav - 'ling com - pan - ion is
 My trav - 'ling com - pan - ions are
 And I may be o - bliged to de - fend ev - 'ry



nine years— old. He is the child of my first mar - riage.
 ghosts and emp - ty sock - ets. I'm look - in' at ghosts and emp - ties.
 love, ev - 'ry end - ing or may - be there's no ob - li - ga - tions, now.



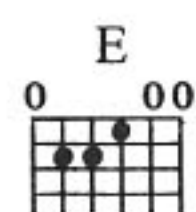
But I've rea - son to be - lieve we both—
 But I've rea - son to be - lieve we all—
 May - be I've a rea - son to be - lieve we all—



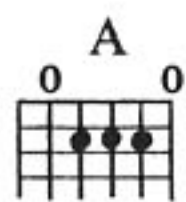
To Coda



— will be re - ceived in Grace - land.
 — will be re - ceived in Grace - land.
 — will be re - ceived in Grace - land.



She comes back to tell me she's gone.
 There is a girl in New York Cit - y who



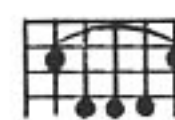
calls her - self the hu - man tram-po - line, As if I did - n't know that, as if I did - n't know my own and



C#m



B

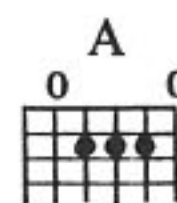


bed,
some-times when I'm fall - ing, fly - ing or tum - bl - ing in tur - moil I say, oh, so this is what she

the way she brushed her hair_ from her fore - head.
means. She means we're bounc - ing in - to Grace-land.

And she said
And I see

los - ing love_ is like a win - dow in your heart.
los - ing love_ is like a win - dow in your heart.



C#m  4fr.



Ev - 'ry - bod - y sees you're blown_ a - part, —
 Ev - 'ry - bod - y sees you're blown_ a - part, —

ev - 'ry - bod - y sees the
 ev - 'ry - bod - y feels the

B  1.  2.  D.S.  al Coda 


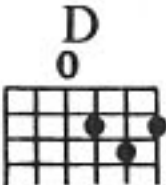
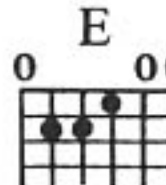


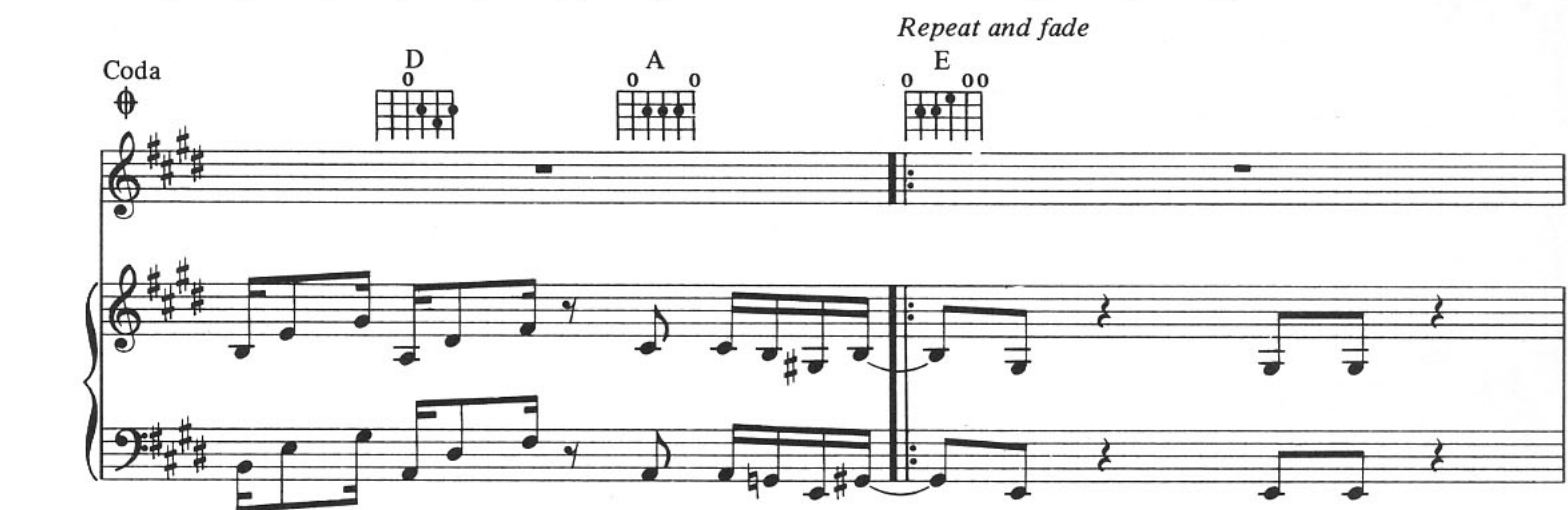
wind blow. —
 wind blow. —




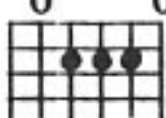
I'm go - ing to Grace -

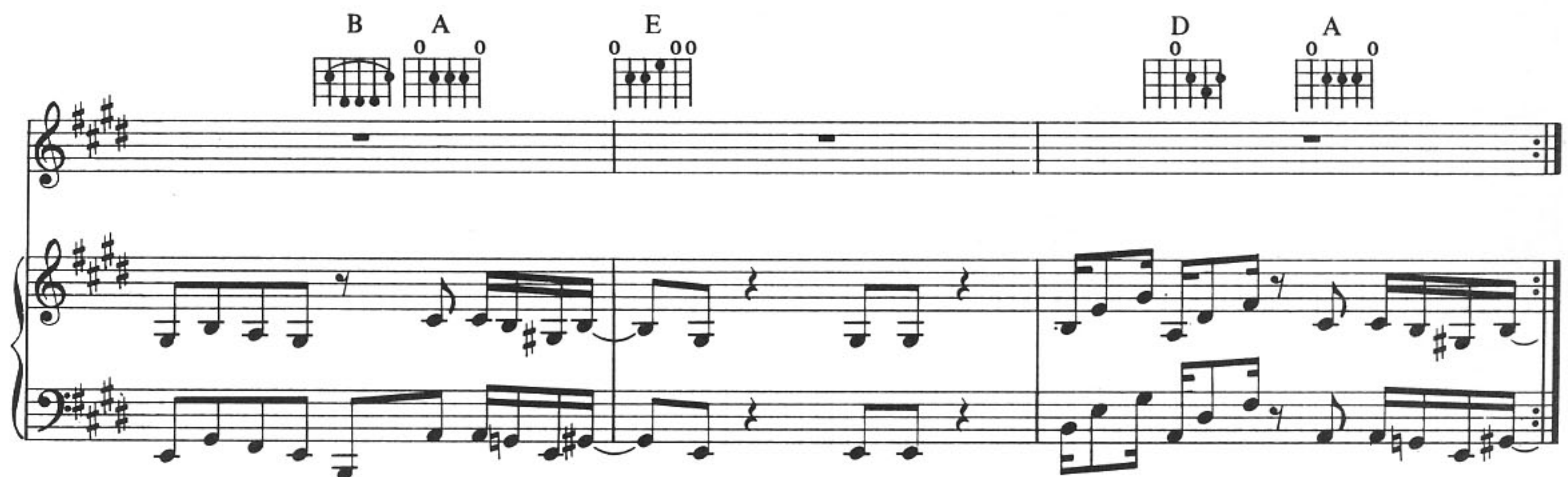
I'm go - ing to Grace -

Repeat and fade

Coda    



B  A  E  D  A 



KATHY'S SONG

WORDS AND MUSIC BY PAUL SIMON

Moderately

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth notes with a slur, while the left hand plays a bass line of eighth notes. The tempo is marked 'Moderately'.

G C G

1. I hear the driz - zle of the rain
 2. And from the shel - ter of my mind
 3. My mind's dis - tract - ed and dif - fused


Piano accompaniment for the first line of lyrics, continuing the melody and bass line from the introduction.

Am Em C Bm7

Like a mem - o - ry of it falls
 Through the win - dow of my eyes
 My thoughts are man - y miles a - way

Piano accompaniment for the second line of lyrics, continuing the melody and bass line.

G Bm G C




I Soft and warm con - tin u - ing
They gaze be - yond the - rain - drenched streets
lie with you you're a - sleep

Am Em D




Tap - ping on my roof and
To Eng kiss - land where my heart
And kiss you when you start your

G C G G C G

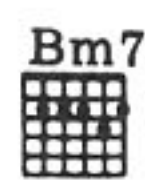
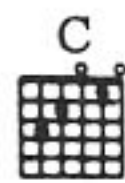
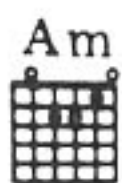


walls.
lies.
day.

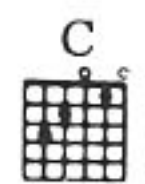
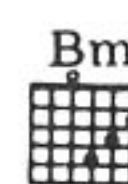
G C G



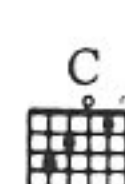
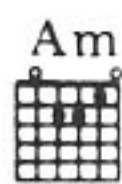
4. And a song I was writ - ing is left un - done
5. And so you see I have come to doubt
6. And as I watch the drops of rain



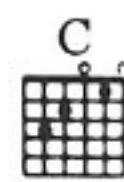
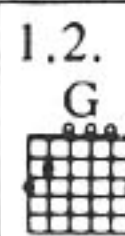
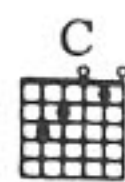
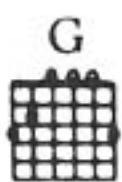
I don't know why I spend my time
All that I wear - once held as true
Weave their paths and die



writ - ing songs I can't be - lieve
I stand a - lone I with - out be - liefs
I know that I am like the rain



With words that tear and strain. to rhyme.
The on - ly truth I know is you.
There but for the grace of you go I.



1.2. 3.

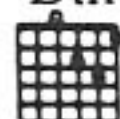
A HAZY SHADE OF WINTER

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo



Dm



C



Time, time, — time, — See what's be - come of me, — while I —



Bb



Am



— looked a - round for my — pos - si - bil - i - ties, — I was so



C Dm C

hard to please, — But look a - round, — leaves are brown — And the sky —

Bb A7 Dm

— is A Ha - zy Shade — Of Win - ter. Hear the Sal - va - tion

C Bb

Ar - my Band, — Down by the riv - er - side, — It's bound to be a bet - ter ride, — than

Am C

what you've got planned, — Car - ry your cup in your hand, — And look a - round, —

leaves are brown — now, And the sky — is a Ha - zy Shade — Of Win -

- ter. Hang on - to your hopes, — my friend, —

That's an eas - y thing to say, but if your hopes should pass a - way, Simp - ly pre - tend — that you can

build them a - gain. — Look a - round; — The grass is high, the fields are





ripe: It's the spring - time of my life.





Sea - sons change with the scen - er - y, Weav - ing time in a






tap - es - try. Won't you stop and re - mem - ber me,




At an - y con - ven - ient time? Fun - ny how my mem - 'ry skips, while

Am C

look-in' o-ver man-u-scripts of un-pub-lished rhyme, — Drink-ing my vod-ka and lime. —

3 3 3

Dm C7 Bb7

I look a-round — Leaves are brown — now, And the sky — is A Ha-

A7 Dm C Bb7

- zy Shade_ Of Win - ter. Look a-round; — Leaves are brown, There's a patch-

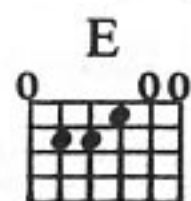
1. A7 Dm 2. A7 Dm

— of snow_ on the ground. — Look a-round; — of snow_ on the ground. —

HEARTS AND BONES

WORDS AND MUSIC BY PAUL SIMON

Moderately bright, in 2



First system of music. Treble clef staff has a whole rest. Piano accompaniment in G major (three sharps) and 2/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.



Second system of music. Treble clef staff contains the vocal melody. The piano accompaniment continues. The lyrics are:

One and one - half wan - der - ing Jews, _____
 back to the sea - son be - fore, _____
 One and one - half wan - der - ing Jews _____

Third system of music. Treble clef staff contains the vocal melody. The piano accompaniment continues. The lyrics are:

free to wan - der wher - ev - er they
 look - ing back through the cracks in the
 re - turned to their nat - u - ral

choose, are trav - 'lling to - geth - er in the
 door, two re - sume old were mar - ried. The
 coasts to peo - ple ac - quaint - anc - es,

San - gre de Chris - to, — the Blood of Christ
 act — was out - ra - geous. — The bride was con -
 step — out oc - ca - sion - al - ly and spec - u - late

B

Moun - tains — of New Mex - i - co, —
 ta - gious. — She burned like a bride. —
 who had — been dam - aged the most. —

Bm7 C#m7 4fr. D#m7-5

on the last leg — of a jour - ney —
 These e - vents may have had some ef -
 Eas - y time will de - ter - mine — if

D#°7



C#m7



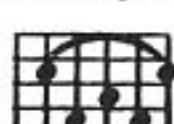
fect on the they start - ed a long time a - go,
these con - so - la - tions will be girl by his side,
their re - ward,

 The first system of the musical score. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines.

C#m6



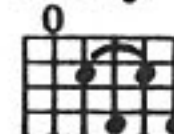
Bmaj7



the arc of a love af - fair,
the arc of a love af - fair,
the arc of a love af - fair

 The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a consistent eighth-note bass line and a treble line with various chords and melodic fragments.

Amaj9



rain - bows in the high des - ert
his hands roll - ing down her
wait - ing to be re -

 The third system of the musical score. It concludes the vocal and piano parts. The piano accompaniment features a consistent eighth-note bass line and a treble line with various chords and melodic fragments.

air.
hair.
stored.

E

($\text{♩} = \text{♩}$)

Moun - tain pass - es slip - ping in - to stones, —
 Love — like light - - ning shak - ing till — it moans, —
 You take two bod - ies and you twirl them in - to one, —

A

($\text{♩} = \text{♩}$)

To Coda

hearts — and — bones, —

E

G#m7/D# 4 fr.

hearts — and —

C#m 4 fr.



bones, hearts_ and



1. E



bones.



Think - ing

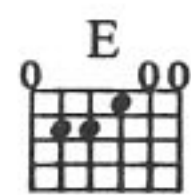


2. A(addB) A A(addB) A



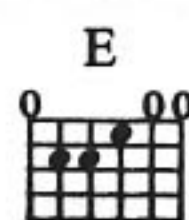
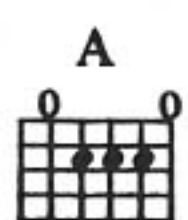
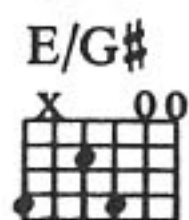
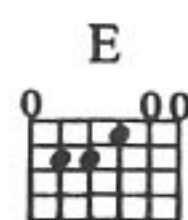
bones, hearts_ and





bones.

And



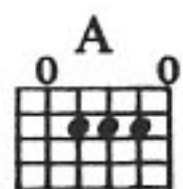
whoa _ whoa _ whoa, _ she _ said,

"Why, _

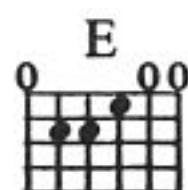
R.H.

why don't _ we drive through the night, _

and we'll

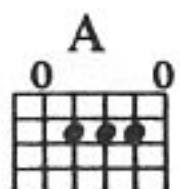


wake up down in _____ Mex - i - co? _____

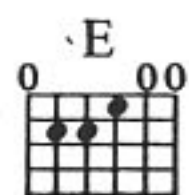


Oh _____ I, _____

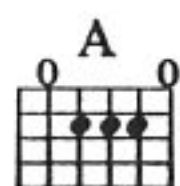
I don't _____ know noth - in' a - bout, _____ noth - in' a - bout _____ no _____



_____ Mex - i - co. _____ Tell _____ me _____



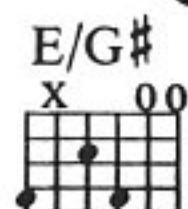
why, _____ why won't_ you love me _____ for



who I _____ am where I am?" _____

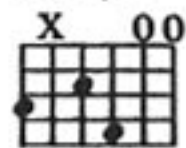


He said, "'Cause that's not the way the world is, _____ ba -



by. _____ This is how_ I love _____

Em/G



— you, ba - by. — This is how I love —

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "— you, ba - by. — This is how I love —". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three sharps. It consists of sustained chords in the right hand and single notes in the left hand, all held across the measures.

— you, ba - by." —

Chord diagram for E: A guitar fretboard showing the 0th fret. The 1st string (high E) has a dot at the 0th fret. The 2nd string (D) has a dot at the 0th fret. The 3rd string (C) has a dot at the 0th fret. The 4th string (B) has a dot at the 0th fret. The 5th string (A) has a dot at the 0th fret. The 6th string (low E) has a dot at the 0th fret.

The second system continues the vocal line with the lyrics "— you, ba - by." —. The piano accompaniment continues with sustained chords in the right hand and single notes in the left hand. In the final measure, the right hand has a melodic line while the left hand remains on single notes.

The third system shows the piano accompaniment continuing with a melodic line in the right hand and single notes in the left hand. The key signature remains three sharps.

D. S. al Coda

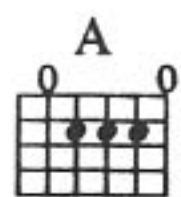
The fourth system concludes the piano accompaniment with a melodic line in the right hand and single notes in the left hand, ending with a final chord in the right hand.

Coda

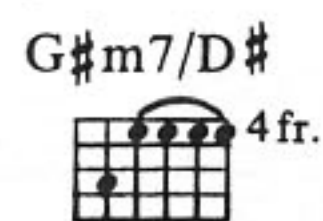
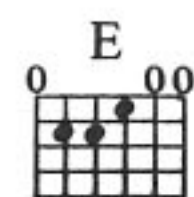


their hearts _____ and their bones, _____

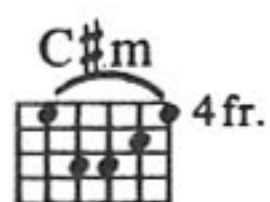
and _____ they won't come _____ un -



done, _____ hearts_ and bones, _____



hearts and bones, _____

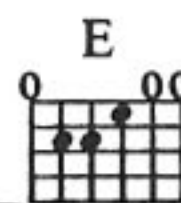


First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures. The piano accompaniment consists of two staves (treble and bass) with chords and single notes.

A(addB)

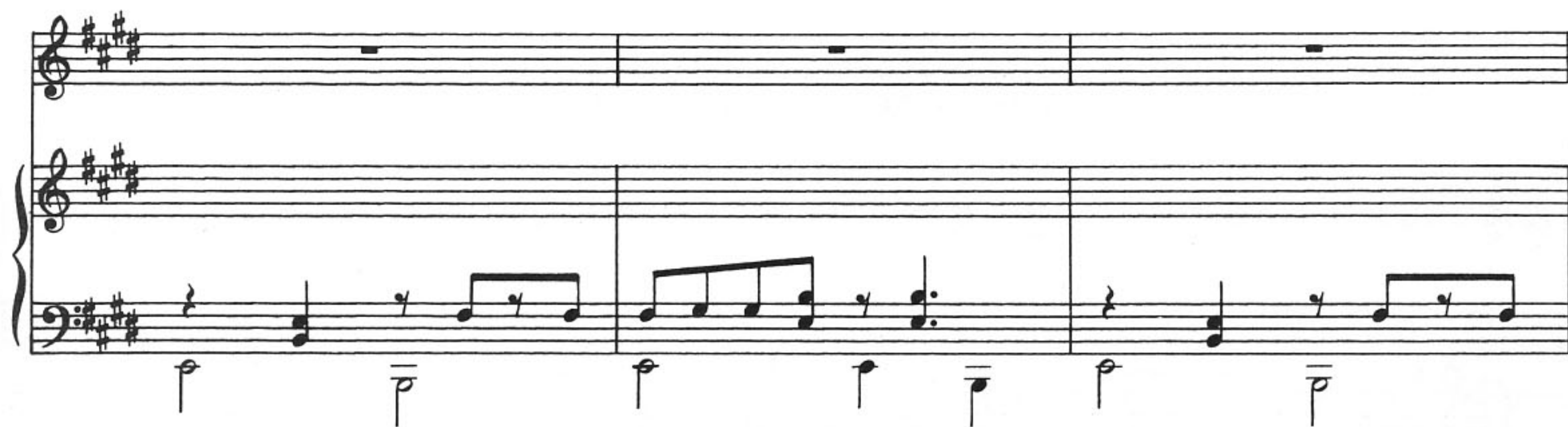


Second system of musical notation. The treble clef staff contains a melodic line with a slur over the last two measures. The lyrics "hearts and bones, _____" are written below the staff. The piano accompaniment continues with chords and single notes.

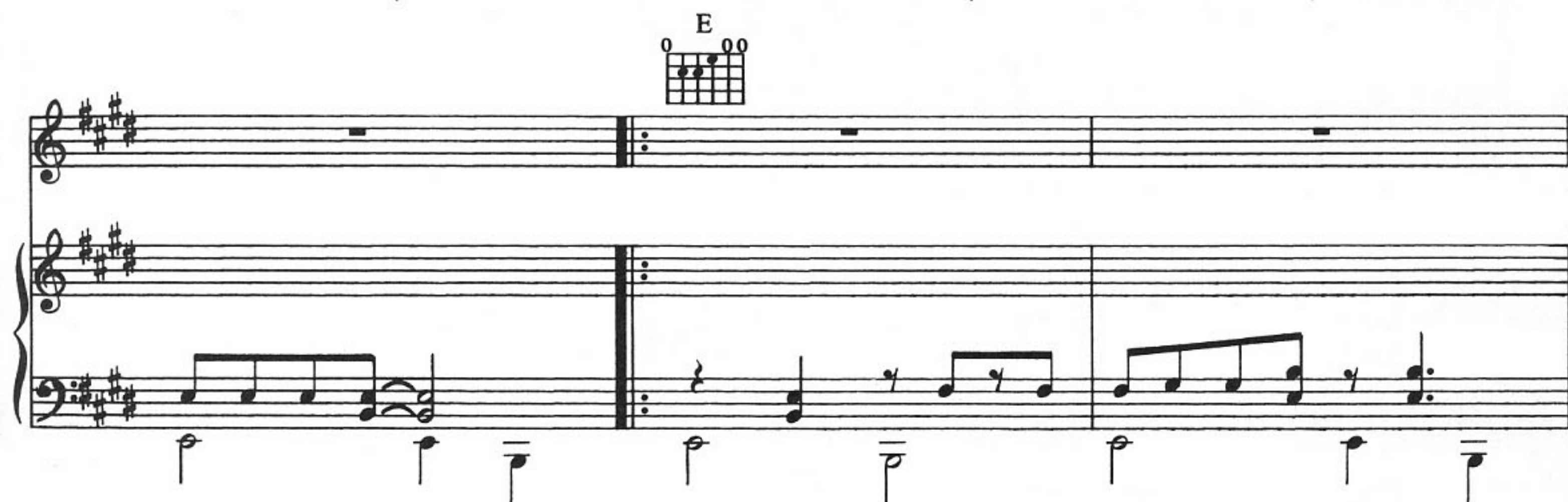


Third system of musical notation. The treble clef staff contains a melodic line with a slur over the last two measures. The lyrics "hearts — and bones. —" are written below the staff. The piano accompaniment continues with chords and single notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the last two measures. The piano accompaniment continues with chords and single notes.



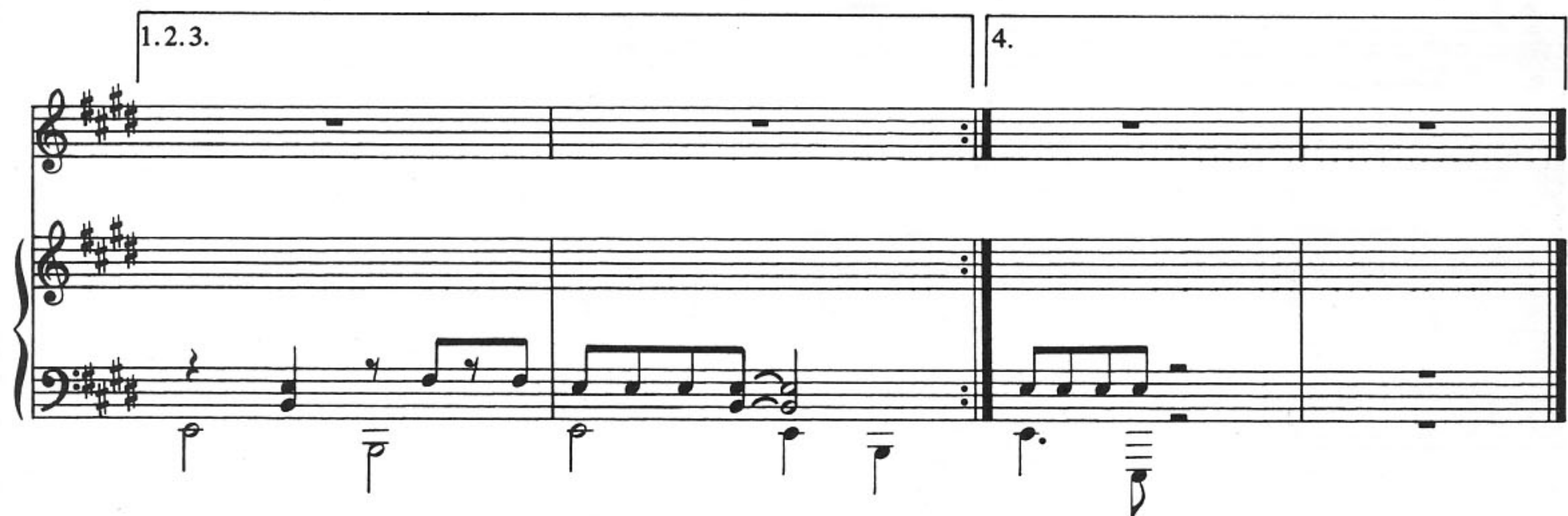
First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains three measures of whole rests. The bottom staff is a bass clef with a key signature of three sharps and contains three measures of music. The first measure has a half note G2 and a half note F#2. The second measure has a half note E2 and a half note D#2. The third measure has a half note C#2 and a half note B1. Fingering numbers 1, 2, and 3 are written below the notes in the first, second, and third measures respectively.



Second system of musical notation. The top staff is a treble clef with a key signature of three sharps and contains three measures of whole rests. The bottom staff is a bass clef with a key signature of three sharps and contains three measures of music. The first measure has a half note G2 and a half note F#2. The second measure has a half note E2 and a half note D#2. The third measure has a half note C#2 and a half note B1. Fingering numbers 1, 2, and 3 are written below the notes in the first, second, and third measures respectively. A guitar diagram is shown above the second measure of the bottom staff, indicating a barre on the first fret and a natural note on the second string.



Third system of musical notation. The top staff is a treble clef with a key signature of three sharps and contains three measures of whole rests. The bottom staff is a bass clef with a key signature of three sharps and contains three measures of music. The first measure has a half note G2 and a half note F#2. The second measure has a half note E2 and a half note D#2. The third measure has a half note C#2 and a half note B1. Fingering numbers 1, 2, and 3 are written below the notes in the first, second, and third measures respectively.



Fourth system of musical notation. The top staff is a treble clef with a key signature of three sharps and contains three measures of whole rests. The bottom staff is a bass clef with a key signature of three sharps and contains three measures of music. The first measure has a half note G2 and a half note F#2. The second measure has a half note E2 and a half note D#2. The third measure has a half note C#2 and a half note B1. Fingering numbers 1, 2, and 3 are written below the notes in the first, second, and third measures respectively. The system is divided into two parts by a double bar line. The first part is labeled "1.2.3." and the second part is labeled "4.". The first part contains three measures of music, and the second part contains one measure of music.

HEY, SCHOOLGIRL

WORDS AND MUSIC BY PAUL SIMON AND ARTHUR GARFUNKEL

Moderately

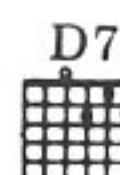
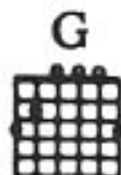
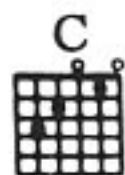
Piano introduction in G major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Vocal melody for the first line of the song. The lyrics are: "Hey, School - girl in the sec - ond row, The". The melody is in G major, 4/4 time. Chord diagrams for G, D7, G, Eb, C, and G are shown above the staff.

Piano accompaniment for the first line of the song. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The dynamics are 'mf'.

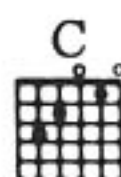
Vocal melody for the second line of the song. The lyrics are: "teach - er's look - in' o - ver so I got to whis - per way down low,". The melody is in G major, 4/4 time. Chord diagrams for D7, G, Eb, and C are shown above the staff.

Piano accompaniment for the second line of the song. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line.

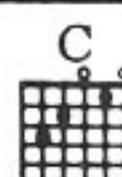
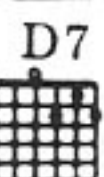


to say, "Who - bop - a - loo - chi-bop, let's meet af - ter school at

1.2.

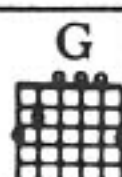
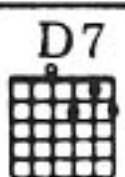
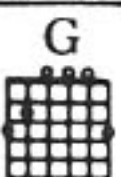


three." } 1. She said, "Hey, babe, but there is one thing more, —
2. She said, "Hey, babe, I got - ta lot to do, —



My school is o - ver at a half - past four, —
It takes me ho - urs till my home-work's thru, —

May - be when we're old - er, then
Some-day we'll go stead-y, so

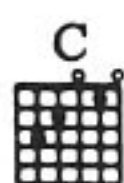


we can date, —
don't you fret, —

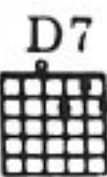
Ooh, —
Ooh, —

let's wait!"
not yet!"

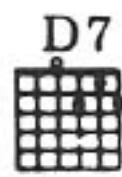
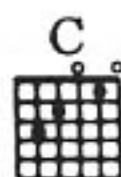
3.



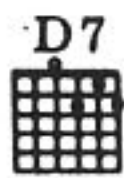
3. Then she turned a - round to me with that gleam in her eye, —



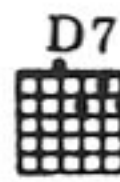
She said, "I'm sor - ry if I passed you by, I'm gon - na



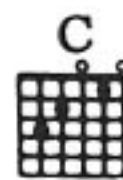
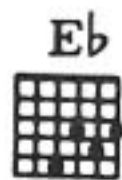
skip my home - work, gon - na cut my class, — Bug out — of here



real fast." Hey, School - girl in the sec - ond row,

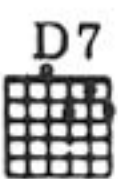


Now we're go - in' stead - y, hear the words that I want you to



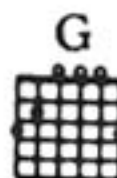
know.

Well, it's "Who - bop - a - loo - chi - bop,



you're mine, I knew it all the time."

Fade out



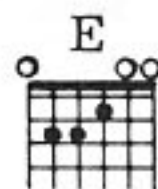
Who - bop - a - loo - chi - bop, hah, you're mine.

HOW THE HEART APPROACHES WHAT IT YEARNs

WORDS AND MUSIC BY PAUL SIMON

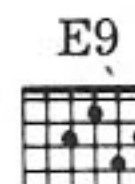
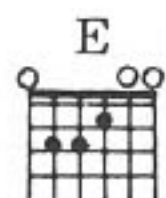
Moderately

No chord

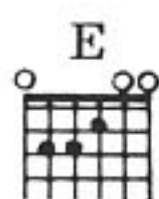
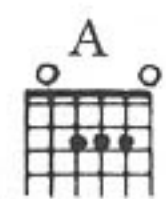


In the

mp freely *a tempo*



blue light of the Bel - ve - dere Mo - tel, —



won-d'ring as the tel - e - vi - sion burns —

B7 E

how the heart ap-proach-es_ what it yearns._ In a

E E9

fe - ver, I dis-tinct - ly hear your voice_ e-
Instrumental phone_ booth in some lo - cal bar and grill,_ re-

A E

merg - ing from a dream._ The dream re - turns.
 hears - ing what I'll say,_ my coin re - turns.

B7 E E7

To Coda

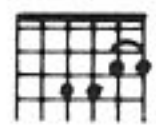
How the heart ap-proach-es_ what it yearns. I

How the heart ap-proach-es_ what it

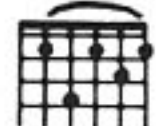
Gbmaj7



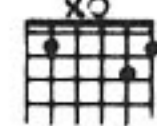
Gb/F



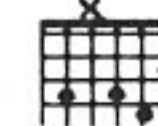
Bbm7



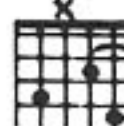
Bbm6



Cm7-5



C°7



Af - ter the rain on the In - ter-state, head - lights slide past the
 dream we are ly - ing on the top of a hill and head - lights slide past the

Bbm7



Ebm7-5



Dbmaj7



moon. A bone - wea - ry trav - 'ler that waits by the side of the
 moon. I roll in your arms and your voice is the heat of the

Gbmaj7

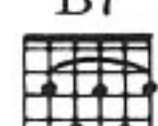


Gbm6



1.

B7



2.

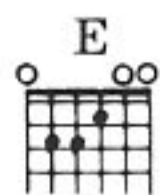
B7



D.S. al Coda

road: — where's he go-ing? In a
 night: — I'm on fire. —

Coda



B7



yearns.

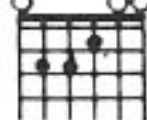
How the heart ap -

proach - es what it yearns.

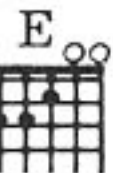
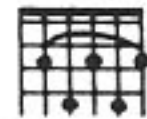
B7



E



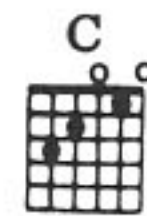
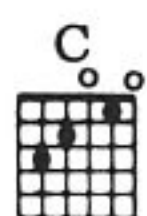
B7

*rit.*

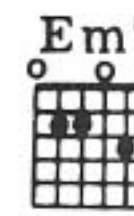
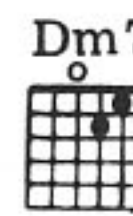
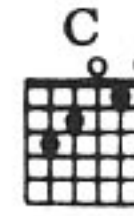
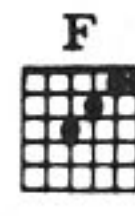
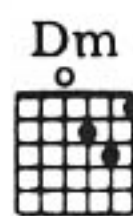
I Am A Rock

WORDS AND MUSIC BY PAUL SIMON

Slowly

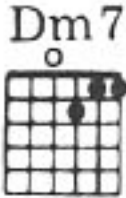
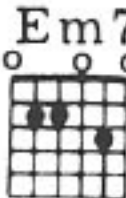
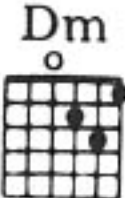

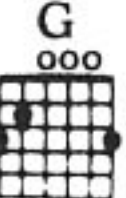



1. A win-ter's day _____ In a deep and dark De - cem-ber; _____
 2. walls, _____ A fort - ress deep and might-y, _____
 3. love; _____ But I've heard the word be - fore; _____
 4. books _____ And my po - e - try to pro - tect me; _____



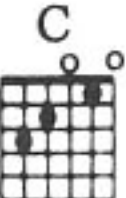
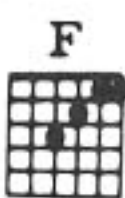
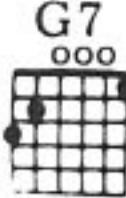
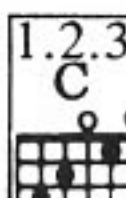
_____ I _____ am a - lone, _____ Gaz - ing from my win - dow
 _____ That none _____ may _____ pen - e - trate. I have no need of friend-ship,
 _____ It's sleep - ing in my mem-o - ry. I won't dis-turb the slum-ber of
 _____ I am shield - ed in my ar - mour, Hid - ing in my room,



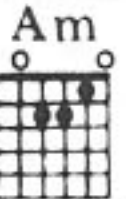
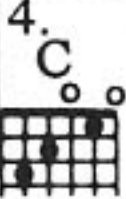
To the streets be - low On a fresh - ly fall - en si - lent shroud of snow.
 Friend-ship caus - es pain. It's laugh - ter and it's lov - ing I dis - dain.
 feel - ings that have died. If I nev - er loved I nev - er would have cried.
 Safe with - in my womb. I touch no one and no one touch - es me.

I Am A Rock, -

1. 2. 3.

I am an is - land.

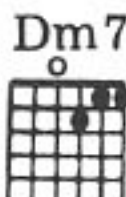

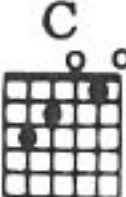
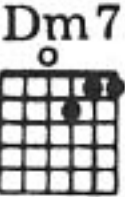

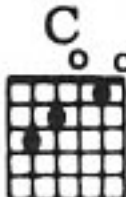



4. C

2. I've built —
 3. Don't talk of
 4. I have my land. —

And a

mf *mf*

rock feels no pain; And an is-land nev - er cries.

p

I KNOW WHAT I KNOW

WORDS BY PAUL SIMON

MUSIC BY PAUL SIMON AND GENERAL M.D. SHIRINDA

Moderately

The musical score is written for guitar and piano. The guitar part is in 4/4 time and features a repeating pattern of eighth notes. The piano part is in 4/4 time and features a repeating pattern of eighth notes. The lyrics are written below the piano part.

Chords: C (0 0 0), F (x 0 0 0), G (x 0 0 0)

Lyrics:

looked me o - ver and I guess she thought. I was all right,
 some - thing a - bout you that real - ly re - minds me of mon - ey."
 moved so eas - i - ly, all I could think of was sun - light. She was all
 I said,

G x000 C 0 0 F

right in a sort of a lim - it - ed way— for an off night. She said,
 kind of a girl who could say things that were - n't that fun - ny. I said,
 "Are - n't you the wom - an who was re - cent - ly giv - en a Ful - bright?" She said,

G x000 C 0 0 F

"Don't I know—you from the cin - e - mat-o - graph - er's par - ty?" I said,
 "What does that— mean, I real - ly re - mind you of mon - ey?" She said,
 "Don't I know you from the cin - e - mat-o - graph - er's par - ty?" I said,

G x000 C 0 0 F

"Who am I to blow a - gainst— the wind?" } I know what I— know—
 "Who am I to blow a - gainst— the wind?" }
 "Who am I to blow a - gainst— the wind?" }

G x000 C 0 0 F

I'll sing what I said. We come and we go.

G x000 C 0 0 F

It's a thing that I keep in the back of my head. I know what I know.

G x000 C 0 0 F

I'll sing what I said. We come and we go.

G x000 C 0 0 F G x000

It's a thing that I keep in the back of my head.

C 0 0 F G x000

To Coda 1. C 0 0 F

She said, "There's

2. C 0 0 F D.S. $\frac{3}{4}$ al Coda

She

Coda C 0 0 F

I know what I— know.

Repeat and fade G x000 C 0 0 F

I know what I— know..

G x000 C 0 0 F

I know what I— know.

KODACHROME™

WORDS AND MUSIC BY PAUL SIMON

With a moving beat

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, featuring eighth and quarter notes with accents. The bass line is in the left hand, featuring eighth and quarter notes. The key signature has one flat (Bb).

Verse 1.

1. When I think back _____ on all _____ the crap _____ I learned in high _____

Chord diagrams for guitar: F, Fmaj7, F7, F7+9

Piano accompaniment for the verse, marked *mf*. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The key signature has one flat (Bb).

_____ school, _____ It's a won - der

Chord diagrams for guitar: Bb, Gm

Piano accompaniment for the end of the verse. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The key signature has one flat (Bb). The piece ends with a 3/4 time signature.

* "KODACHROME" is a registered trademark for color film.

C7 F Gm C7

I can think at all. And though my lack

F Fmaj7 F7 F7+9 Bb

of education has n't hurt me none,

Gm C7

I can read the writing on the wall.

Chorus: **Bb**

F **F7** **D7** **G7**

Ko - da - chrome, They give us those nice -

Cm **F** **Bb**

bright col - ors, They give us the greens of sum -

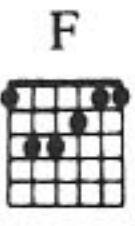

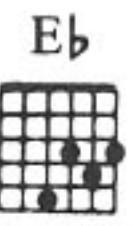
Eb **C** **F**

- mers, Makes you think all the world's a sun - ny

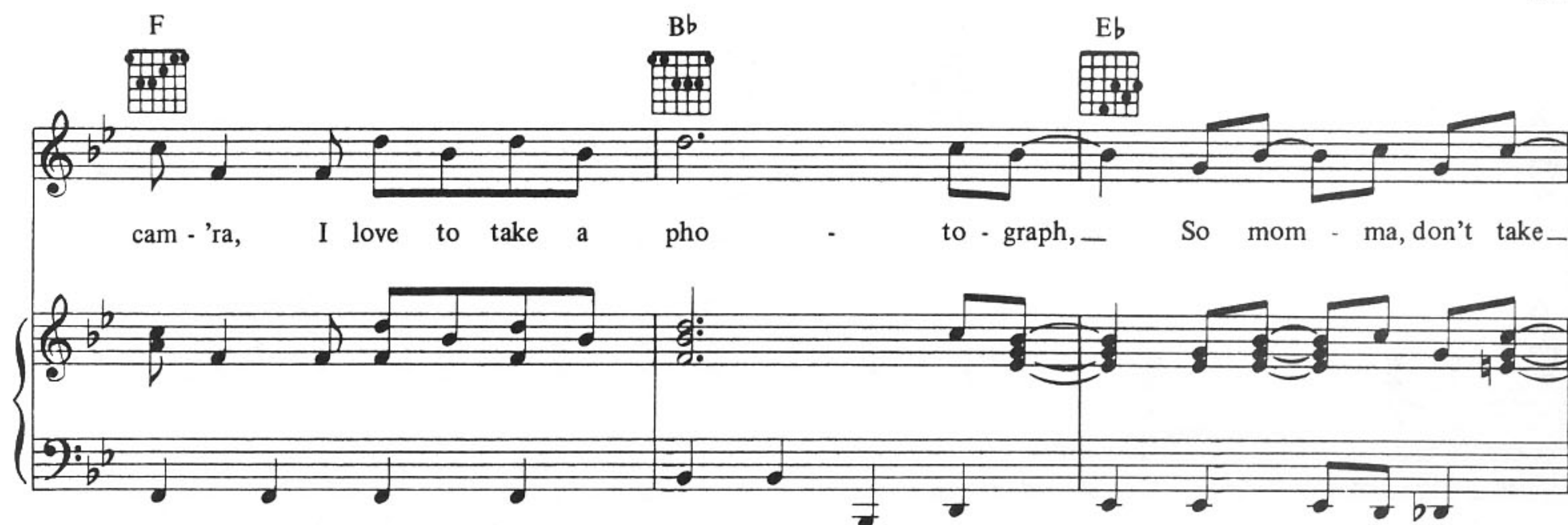
Bb **D** **G** **Cm**

day. Oh yeah, I got a Ni - kon

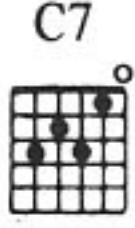
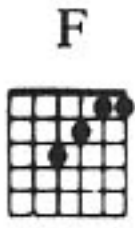
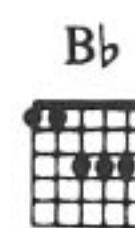
F B \flat E \flat

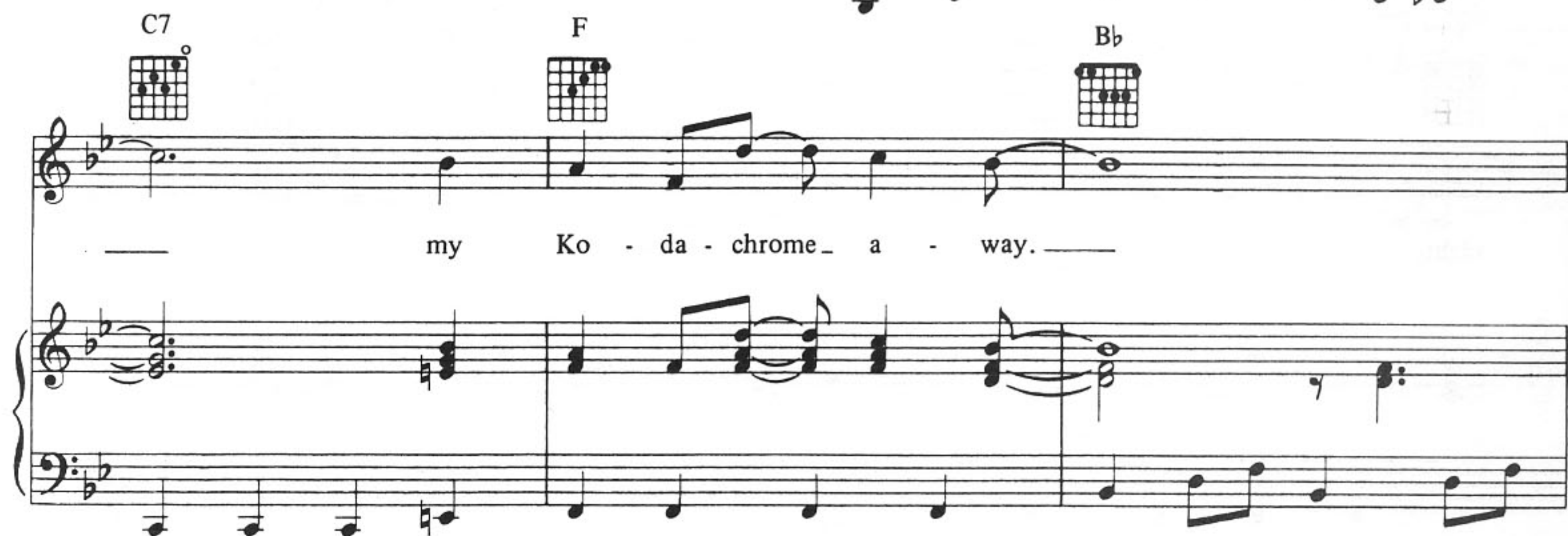
cam - 'ra, I love to take a pho - to - graph, — So mom - ma, don't take —



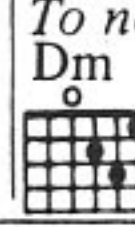

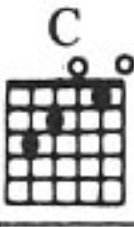
C7 F B \flat

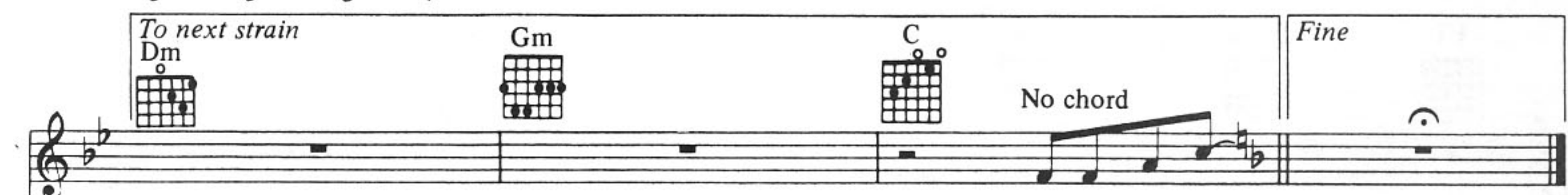
my Ko - da - chrome — a - way. —



To next strain
Dm Gm C \circ Fine

No chord



2. If you took all —



Verse 2.

F Fmaj7 C7 F7+9 B \flat







— the girls — I knew when I was sin - gle






And brought them all to - geth - er for — one







night, I know they'd nev - er match — my





sweet im - ag - i - na - tion, —






And ev - 'ry - thing looks worse in black and white. Ko - da -

D.S. al Fine 

JONAH

WORDS AND MUSIC BY PAUL SIMON

Medium Soft Rock beat

Chord diagrams for guitar:

- Ebm** 6fr.
- Fm/Eb** 4fr.
- Ebm** 6fr.
- Fm/Eb** 4fr.

Chord diagrams for guitar:

- Ebm** 6fr.
- Bb7/D** 3fr.
- Dbmaj7** 4fr.

Half an hour. — Change your strings and tune — up. —
 No one gives their dreams — a - way too light - ly. —

Chord diagrams for guitar:




- G7-9** 4fr.
- F#7-9** 3fr.
- Bmaj7**
- Emaj9**
- Bb7**

Siz - ing the room — up. — Check - ing the bar. —
 They hold them tight - ly, — warm a - gainst cold. —

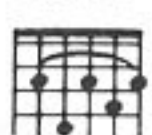

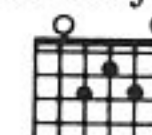





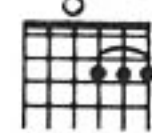
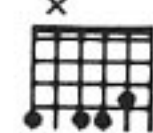

Lo - cal girls' un -
One more year of


spo - ken con - ver - sa - tion...
trav - 'ling 'round this cir - cuit...
Mis - in - for -
Then you can

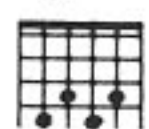





ma - tion... Plays
work it... in - gui - tar...
to gold... They say -

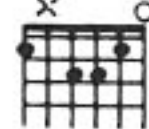




Jo - nah, he was swal - lowed by a whale.

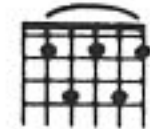
C#7-9



Fmaj7



Fm7-5 Bb7

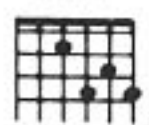


Ebmaj7



But I say there's no truth to that tale.—

Eb7



Abm7



4fr.

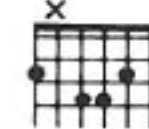
Db7



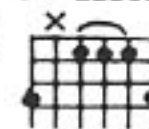
4fr.

I know— Jo - nah, he was swal - lowed by— a song.—

Gbmaj7



1. Cbmaj7/Bb



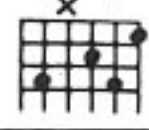
4fr.

Ebm



6fr.

Fm/Eb



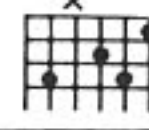
4fr.

Ebm



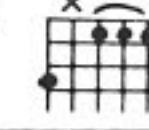
6fr.

Fm/Eb



4fr.

2. Cbmaj7/Bb



4fr.

E♭maj7

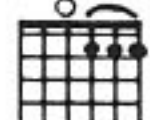


Here's to all the boys — who came a —

A♭maj7



Dm7-5



long, — car - ry - ing soft —

D♭maj7



C7



Fm7

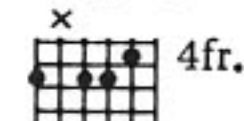


gui - tars — in card - board cas - es all —

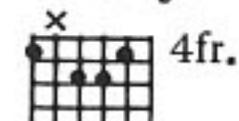
B♭7



Am7-5



A♭maj7



night — long. —

Fm7 Bb7 Am7-5 4fr.

Do you won - der where_ those boys have gone?_

Abmaj7 4fr. Fm7 Bb7

Do you won - der where_ those boys have

Ebmaj7 Abmaj7 4fr.

gone?

Repeat and fade Ebmaj7 Abmaj7 4fr.

KEEP THE CUSTOMER SATISFIED

WORDS AND MUSIC BY PAUL SIMON

Moderately bright

E \flat

3

Gee but it's great to be back home,
Dep - u - ty Sher - iff said to me

Home is where I want to
Tell me what you come here

mf

3

be. ————— I've been on the road so long my friend,
for, ————— boy. You bet - ter get your bags and flee.

3

A \flat 4fr

3

B \flat

And if you came a - long I know you could - n't dis - a - gree. —
You're in trou - ble boy, And now you're head - ing in - to more. —

Ab 4fr Eb

It's the same old sto - ry (Yeah) } Ev - 'ry-where I

It's the same old sto - ry

Ab 4fr Eb Bb Eb

go, I get slan - dered, Li - beled, I hear words -

Ab 4fr Eb

I nev - er heard in the Bi - ble. And I'm one step a-head of the

Cm Eb Cm Ab 4fr Eb Eb7

shoe shine, Two steps a-way from the coun - ty line, Just trying to keep my cus - tom-ers

Ab 4fr

1. Eb

2. Eb

sat - is - fied, Sat - is - fied. fied.

Ab 4fr

Woh Woh Woh Woh

f

Eb/Ab

Eb

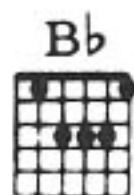
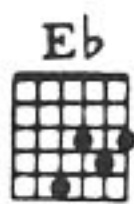
Ab 4fr

But it's the same old

Eb

Ab 4fr

sto - ry Ev - 'ry-where I go, I get

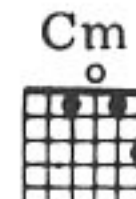
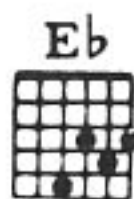
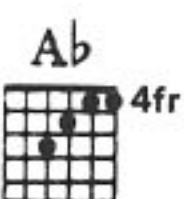


slan - dered,

Li - beled, —

I hear words —

I nev - er heard in the Bi -



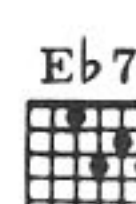
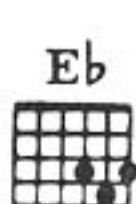
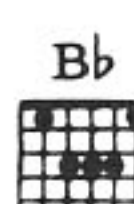
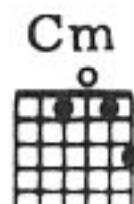
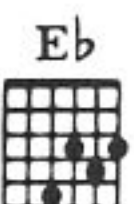
ble. —

And I'm

so

tired, —

I'm



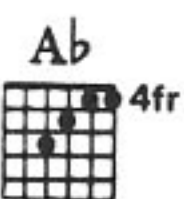
oh —

so

tired, —

But I'm

trying to keep my cus - tom - ers



sat - is - fied,

Sat - is - fied. —

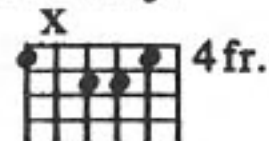
THE LATE, GREAT JOHNNY ACE

WORDS AND MUSIC BY PAUL SIMON

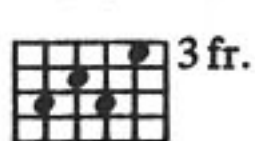
CODA BY PHILIP GLASS

Slowly, in 2

A \flat maj7



D7



A \flat maj7

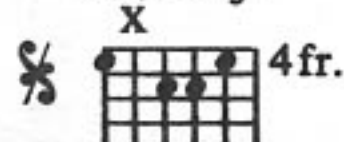


D7



mp

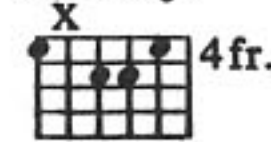
A \flat maj7



D7



A \flat maj7

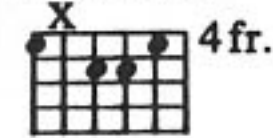


I was read - ing a mag - a - zine__ and think - ing of a rock - and - roll
real - ly was - n't such a John - ny Ace fan, but I felt bad all the
cold De - cem - ber eve - ning I__ was walk - ing through the Christ - mas

D7



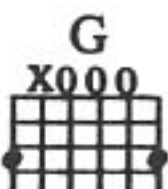
A \flat maj7



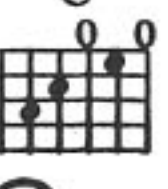
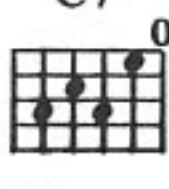

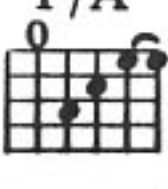

D7



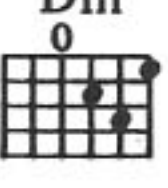
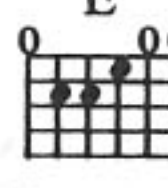
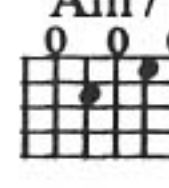

song. The year was nine - teen fif - ty - four and I
same. So I sent a - way for his pho - to - graph and I
tide, when a stran - ger came up and asked me if I had

G  G7  C  F/C 

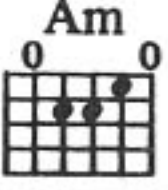
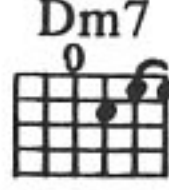

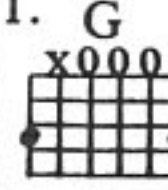
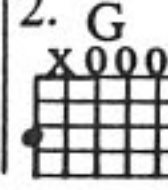
had - n't been play - ing that long. When a man came on the ra -
wait - ed till it came. It came all the way from Tex -
heard John Len - non died. And the two of us went to

C  C7  F  Gm7  3 fr. F/A  Bb9  Am7 

di - o, and this is what he said: he said, "I
as with a sad and sim - ple face. And they
this bar, and we stayed to close the place. And

Dm  E  Am7  F 

hate to break it to his fans, but John - ny Ace is dead." (Yeah, yeah,
signed it on the bot - tom, "From the Late Great John - ny Ace." (Yeah, yeah,
ev - 'ry song we played was for the Late Great John - ny Ace. (Yeah, yeah,

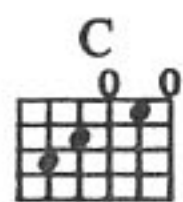
Am  Dm7  To Coda  1. G  2. G 

yeah.)
yeah.)
yeah.)

Well, I

rit. a tempo

Medium shuffle



12/8

mf R.H.

It was the year of the Bea - tles. It was the

year of the Stones. — It was nine - teen — six - ty - four. —

I was liv -



B \flat /D

Fm

E \flat

C

B

B \flat

Am

ing in Lon - don with the girl _____

from the sum - mer be - fore. _

It was the

year of the Bea - tles. It was the year of the Stones. _

A

year af - ter J. F. _ K. _





We were stay - ing up all — night and








giv - ing the days — a - way. — And the







mu - sic was flow - ing a - maz - ing and blow - ing my way.





On a

mp

rit.

Tempo I

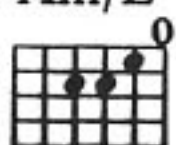
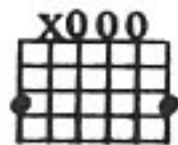
D. S. $\frac{3}{4}$ al Coda

Medium tempo

Coda

G

Am/E



Bb/F

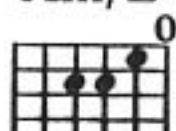
Am/E



Bb

Bbm/Db

Am/E



Bb/F

Bbm/Db

Am/E



1.

2.

LATE IN THE EVENING

WORDS AND MUSIC BY PAUL SIMON

Brightly, in 2

No chord

The

first thing I___ re - mem - ber, I___ was ly - ing in___ my bed.____
 next thing I___ re - mem - ber, I___ am walk - in' down_ the street.____
 learned to play___ some lead___ gui - tar.____ I was un - der - age___ in this

I'm feel - in' all right. I'm with my boys. I'm with my troops, -
fun - ky bar. And I stepped out - side to smoke my - self a "J." -

yeah. - I re-
And
And

mem - ber there's a ra - di - o com - in' from the room -
down a - long the av - e - nue, some guys were shoot - in' pool, -
when I came back to the room, ev - 'ry - bod - y just

next door, and my moth - er laughed the way some la - dies do -
seemed to move, and I heard the sound of a cap - pel - la groups, -
and I turned my amp up loud and I be - gan to play. -

F



yeah, —

when it's
sing-in'
And it was



C



late in the eve - ning — and the mu - sic's seep - ing
late in the eve - ning, — and all the girls — out on the
late in the eve - ning, — and I blew — that room a -



F



1. 2.

through. — The
stoops, — yeah. — Then I
way. —



3.

Bb




First system of musical notation. The top staff is a single treble clef staff with whole rests. The bottom system consists of a grand staff (treble and bass clefs). Above the grand staff is a guitar chord diagram for F major, showing the first four frets. The grand staff contains a piano accompaniment with eighth and quarter notes in both hands.

Second system of musical notation. The top staff is a single treble clef staff with whole rests. Above the grand staff is a guitar chord diagram for B \flat major, showing the first four frets. The grand staff contains a piano accompaniment with eighth and quarter notes in both hands.

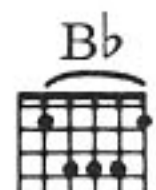
Third system of musical notation. The top staff is a single treble clef staff with whole rests. Above the grand staff is a guitar chord diagram for F major, showing the first four frets. The grand staff contains a piano accompaniment with eighth and quarter notes in both hands.

Fourth system of musical notation. The top staff is a single treble clef staff with whole rests. Above the grand staff is a guitar chord diagram for C major, showing the first four frets. The grand staff contains a piano accompaniment with eighth and quarter notes in both hands.



To Coda

The first system of music, featuring piano accompaniment in F major. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple bass line.

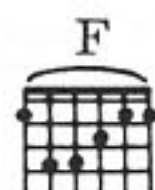


The second system of music, featuring piano accompaniment in Bb major. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple bass line.

The first thing I — re - mem - ber when you came —

The third system of music, featuring piano accompaniment in Bb major. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple bass line.

— in - to my life, — I said, "I'm gon-na get that girl — no mat - ter what I do." —



The fourth system of music, featuring piano accompaniment in F major. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a simple bass line.

Well, I

Bb

guess I'd been in love___ be-fore,___ and once or twice_ I been on___ the floor,___ but I

F

nev-er loved no one___ the way_ that I___ loved you._____

C

And it was late in the eve - ning,___

F

and all___ the mu - sic seep - ing through._____


F

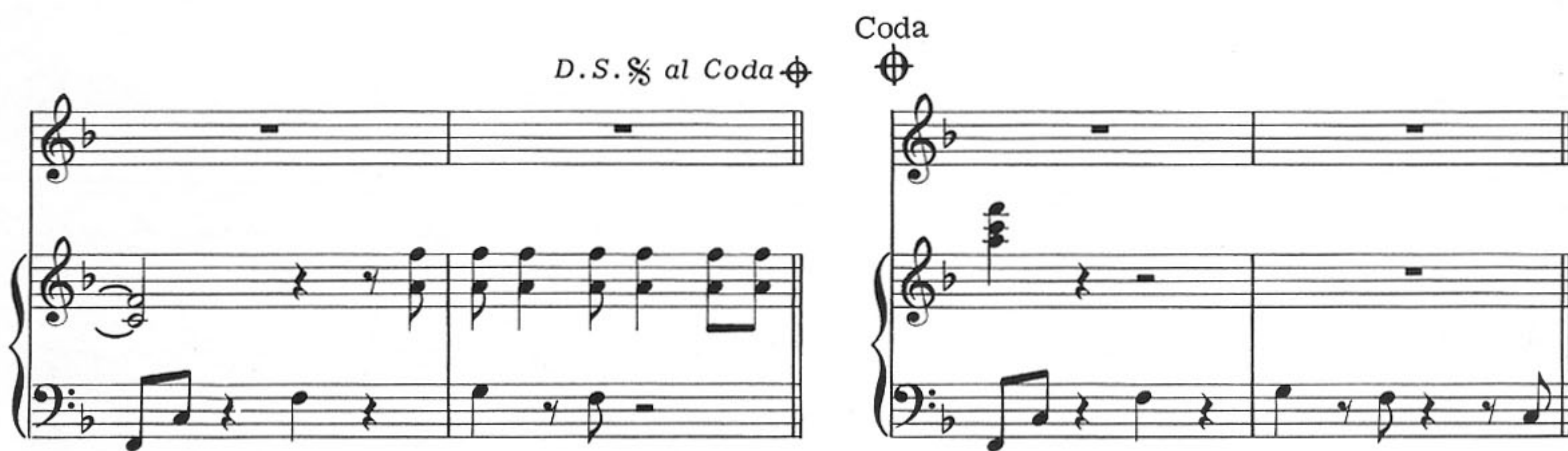


First system of music. Treble clef staff has whole rests. Bass clef staff has a melodic line. A guitar chord diagram for F major is shown above the treble staff.



Second system of music. Treble clef staff has whole rests. Bass clef staff continues the melodic line.

D.S. al Coda 



Third system of music. Treble clef staff has whole rests. Bass clef staff continues the melodic line. A Coda section begins in the right-hand system.

Repeat and fade

F



Fourth system of music. Treble clef staff has whole rests. Bass clef staff continues the melodic line. A guitar chord diagram for F major is shown above the treble staff.

LOVES ME LIKE A ROCK

WORDS AND MUSIC BY PAUL SIMON

With a moving shuffle beat

mf

1. When I was a lit - tle boy, — (When I was just a boy.) and the dev - il would call my

mf

name, (When I — was just a boy.) I'd say, "Now who do, —

who do you think you're fool - ing?" (When I — was just a boy.) I'm a con - se - crat - ed

Chord diagrams: G, C, G, C, G, C7, G, C, G

boy. (When I _____ was just a boy.) I'm a sing - er in the Sun - day choir,

Oh, _____ my ma - ma loves me, she loves _____ me. She

get down on her knees and hug _____ me like She Loves Me Like A

Rock. She rocks me like the rock of a _____ ges and loves.

Guitar chords: C, G, G7, C, G, D, G, Em, C, G, C, F, C.

G

me. She love me, love me, love me, love me.

No chord

2. When I was grown to be a man, (Grown to be a

man.) and the dev - il would call my name. (Grown to be a

man.) I'd say, "Now who do, who do you think you're fool -

G C

G C7

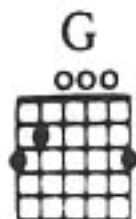
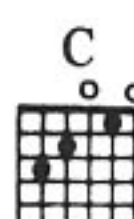
ing?" (Grown _____ to be a man.) I'm a con - sum - mat - ed

man, (Grown _____ to be a man.) I can snatch a lit - tle pu - ri - ty, -

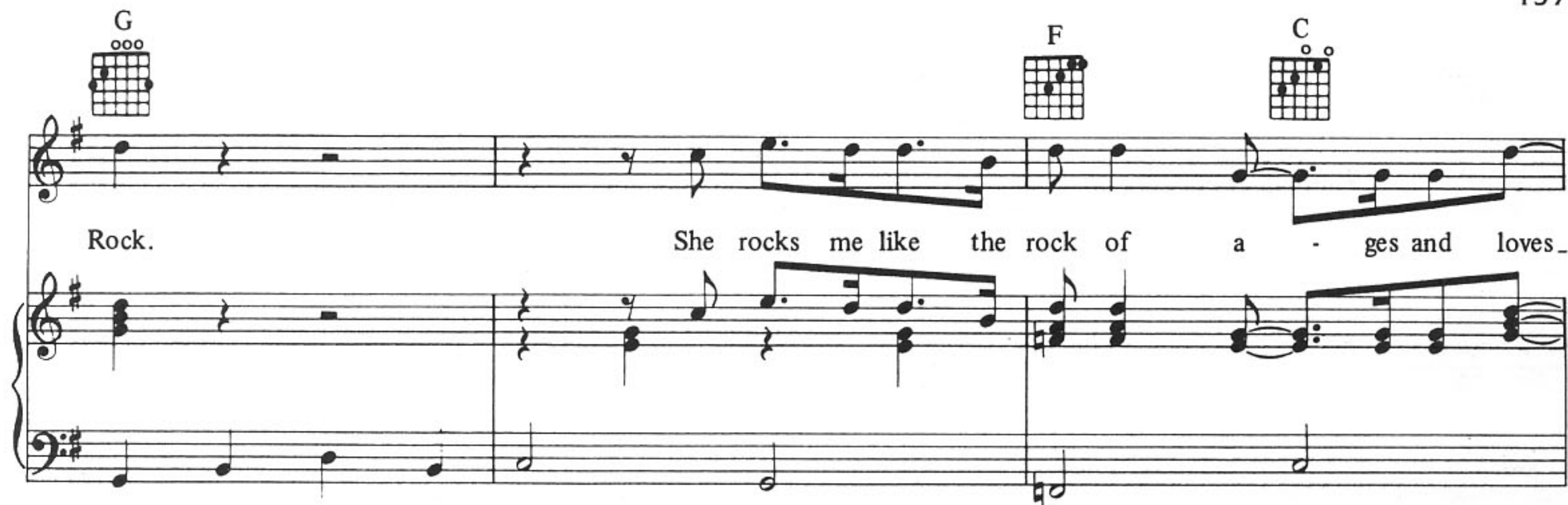
My ma - ma loves _____ me, she loves _____ me. She

get down on her knees and hug _____ me like She Loves Me Like A

G C G C G7 C G D Em C

G  F  C 

Rock. She rocks me like the rock of a - ges and loves.



G 

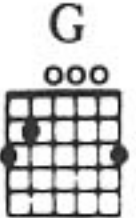
me. She love me, love me, love me, love me.



G  C 

3. And if I was the Pres - i - dent, (Was the Pres - i -



G  C 

dent.) the min - ute the Con - gress call my name. (Was the Pres - i -



dent.) I say, "Now who do, — who do you think you're fool -

(Who - ing?" do you think you're fool - I've got the Pres - i - den - tial

Seal, (Was — the Pres - i - dent.) I'm up on the Pres - i - den - tial

Po - di - um. — My ma - ma loves — me, she loves —

Chord diagrams: G, C7, G, C, G, C, G

me. She get down on her knees and hug me like She

D **G** **Em**

Loves Me Like A Rock. She rocks me like the

C **G** **C**

rock of a - ges and loves me. She love me, love me, love me,

F **C** **G**

Fade out

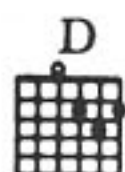
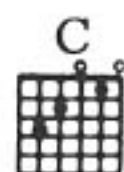
love me. (Love me like a rock.) She love me, love me, love me, love me. (Love me like a

MOTHER AND CHILD REUNION

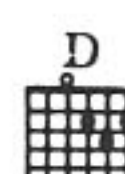
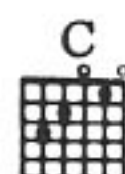
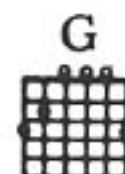
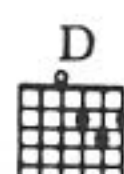
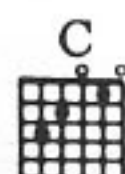
WORDS AND MUSIC BY PAUL SIMON

Moderately

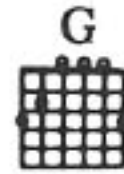
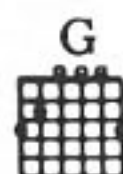
The piano introduction is in G major, 4/4 time, marked 'Moderately' and 'mf'. It features a treble and bass staff. The treble staff has a whole note chord of G4 and B4 in the first measure, followed by a triplet of eighth notes (A4, B4, C5) in the second measure, and another whole note chord of G4 and B4 in the third measure. The bass staff has a half note G2 in the first measure, a half note B2 in the second measure, and a half note G2 in the third measure.



The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are: "No, I would not give you false hope on this". The music is in G major, 4/4 time, marked 'mf'. The vocal melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment in the bass staff has a half note G2, a half note B2, a half note G2, and a half note E2.



The second line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are: "strange and mourn - ful day, — But the Moth - er And Child — Re -". The music is in G major, 4/4 time. The vocal melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment in the bass staff has a half note G2, a half note B2, a half note G2, and a half note E2.



The third line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are: "u - nion — is on - ly a mo - tion a - way, —". The music is in G major, 4/4 time. The vocal melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment in the bass staff has a half note G2, a half note B2, a half note G2, and a half note E2.

Em

oh, ——— lit - tle dar - ling of mine. —

1. I can't for the
2. I just can't be -

D

life of me — re - mem - ber a sad - der day,
lieve it's so, — and though it seems strange to say,

Em

D

I know they say let it be, — But it just don't work
I nev - er been laid so low — in such a mys -

Em

out that way, — And the course of a life - time runs
te - ri - ous way, — And the course of a life - time runs

C

o - ver and o - ver a - gain. — No, I
o - ver and o - ver a - gain. — But I

would not give — you false — hope on this strange and mourn - ful

day, — When the Moth - er And Child — Re - u - nion — is

on - ly a mo - tion a - way, — Oh, — oh the

D

C **D** **G** **C** **D**

G **C** **D** **G** **Em**

Am **G** **D**

C D G C D

Moth - er And Child — Re - u - nion is on - ly a mo - tion a - way, —

G C D

Oh, the Moth - er And Child — Re -

G Em Am G D

u - nion — is on - ly a mo - ment a - way. —

G

MY LITTLE TOWN

WORDS AND MUSIC BY PAUL SIMON

Moderately

Tacet

mp

E

Em7

Em7/A

A

In my lit - tie town — I grew up be - liev - ing

D

Bm

Am

God keeps his eye — on us all.

F

C

C+

E7

And he used to lean — up - on — me as I pledged al - le - giance — to the






wall. _____ Lord, _____ I re - call my lit - tle town:






Com - ing home af - ter school; rid - ing my bike — past the gates — of the fac -






to - ries; _____ my mom - do - ing the






laun - dry, _____ hang - ing — our shirts in the dirt - y breeze. _____

cresc.

And af - ter it rains — there's a rain -

mf

G

bow, and all of the col - ors are black. It's

D

not that the col - ors aren't there; it's just i - mag - i - na -

Em D G

tion they — lack. Ev - 'ry - thing's the same — back

Dmaj7 E Em7

in my lit - tle town.

cresc.

Noth-ing but the dead — and dy - ing back in my lit - tle town, —

f

noth-ing but the dead — and dy -

ing back in my — lit - tle town.

Tacet

Chord diagrams: A, D, G, D, G, D, G, D, C#m7 4fr, Bm, D, C#m7 4fr, Bm.





In my lit - tle town _____ I nev - er meant noth -

mp





ing; I was just my _____ fa - ther's son, _____ mm. _____





Sav - ing my mon - ey, _____





dream - ing of glo - ry; _____ twitch - ing like a






fin - ger — on the trig - ger of — a gun! —

cresc. *f*

Repeat and fade





Leav - ing noth - ing but the dead — and dy - ing back in my lit - tle town, —

Repeat and fade




noth - ing but the dead — and dy -



ing back in my — lit - tle town. Noth -

OH, MARION

WORDS AND MUSIC BY PAUL SIMON

Moderately bright (♩ = $\overline{\text{J}^3\text{J}}$)

G#m G#m/F# G#m/E# C#m/E G#m G#m/F# C#m/E D#7

4fr. 4fr.

mf

The

G#m G#m/F# G#m/E# C#m/E G#m G#m/F#

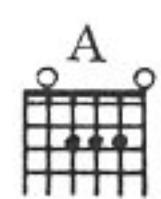
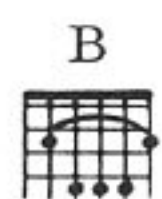
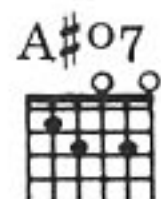
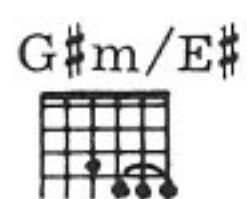
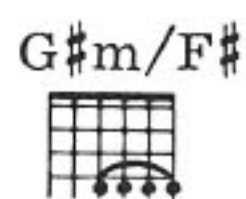
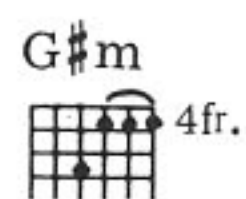
4fr. 4fr.

boy's got brains. He just don't use 'em, that's all.—

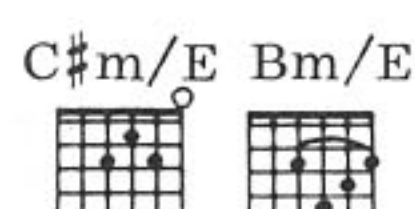
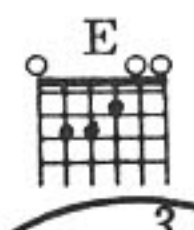
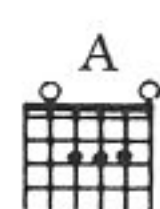
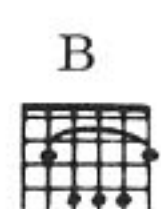
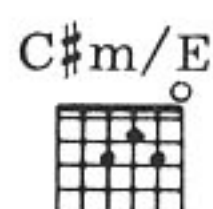
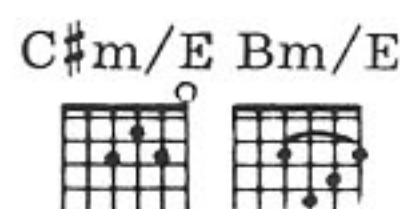
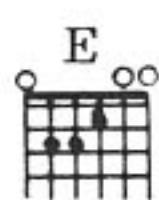
G#m/E# C#m/E G#m G#m/F# G#m/E# C#m/E

4fr. 3

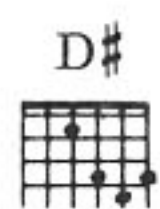
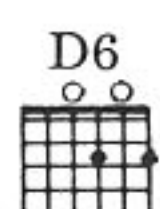
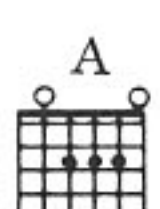
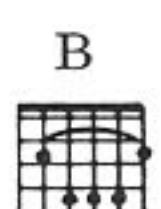
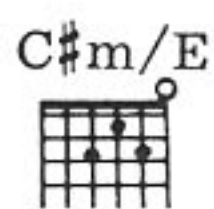
The boy's got brains. He just re-fuse to use 'em and that's all.—



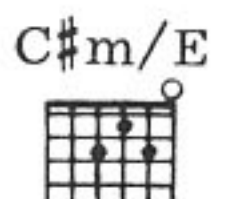
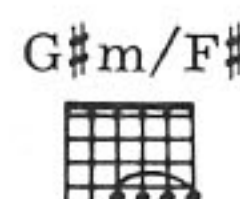
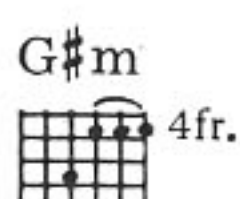
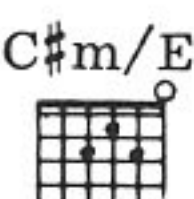
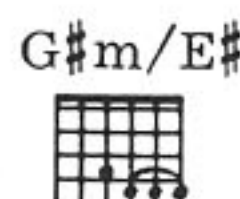
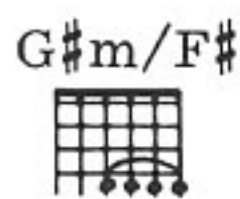
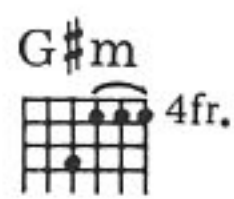
He said, "The more I get to



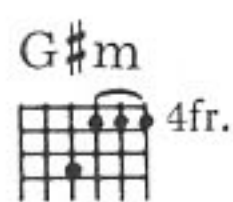
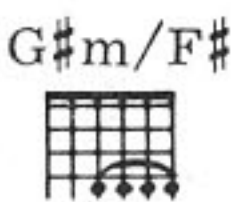
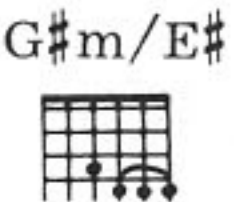
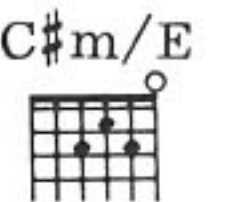
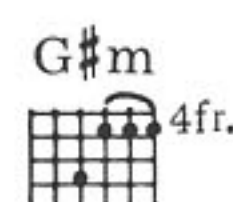
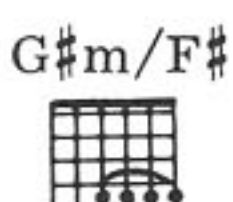
think-ing, the less I tend to laugh."



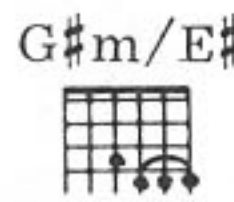
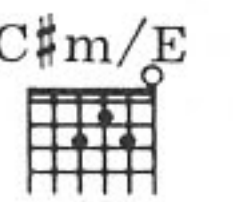
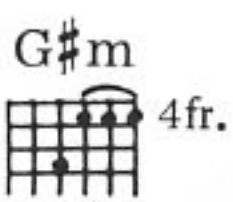
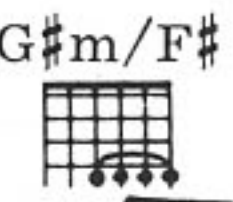
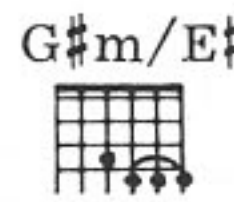
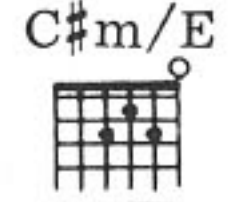
The boy's got brains.— He just ab - stains.—



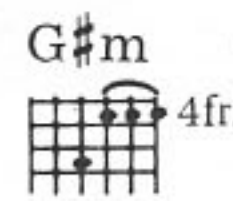
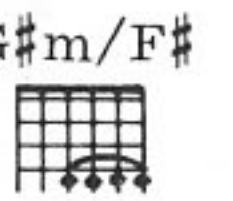
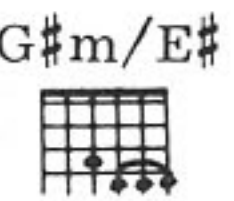

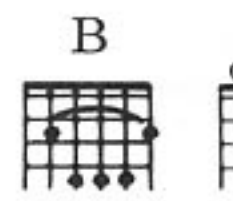
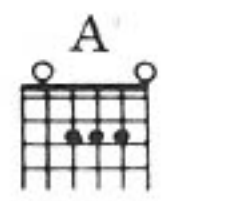
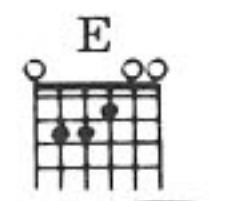
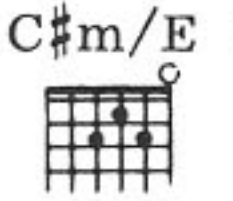
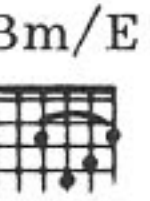
The

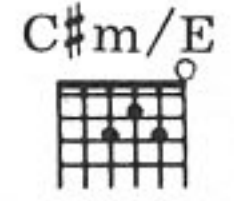
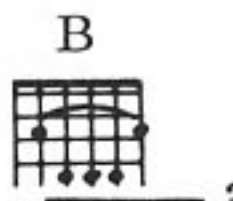
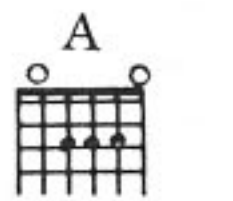
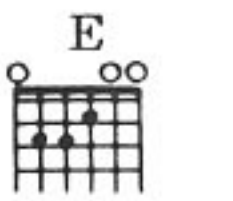
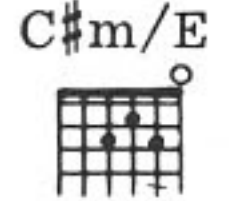
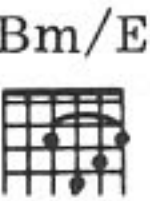
boy's got a heart, but it beats on his op-po-site side. —
 boy's got a voice, but the voice is his nat-u - ral dis - guise.

It's a strange phe-nom - e-non, the laws of na-ture de-fied. —
 Yes, the boy's got a voice, but his words don't con-nect to his eyes. —

He said, "It's a chance I had to take, —
 He says, "Ah, but when I sing, —

so I shift - ed my heart for its safe - ty's sake. —
 I can hear the truth au - di - tion - ing. —

C#m/E

B

A

D6

Eb

The boy's got a heart, — but it beats — on his op-po-site...
 The boy's got a voice, — but the voice — is his nat-u-ral...

Ab 4fr.

Ab/G

Ab/Gb

Fm7

Oh, Mar-i - on, — I think I'm in trou - ble here. —

A^o7

Bbm7

Bbm7-5

I should-'ve be - lieved — you when — I heard — you say -

Eb7

Ab 4fr.

Cm7 3fr.

ing it: the on - ly time — that love is an eas -

Dbm7 4fr. Bbm7-5 B

y game is when two oth - er

F#7 F#7 4fr. G#m G#m/F# G#m/E# C#m/E

peo - ple are play - ing it.

G#m 4fr. G#m/F# 1 C#m/E D#7 2 C#m/E D#7

The

Repeat and fade

G#m 4fr. G#m/F# G#m/E# C#m/E G#m 4fr. G#m/F# C#m/E D#7

OLD FRIENDS

WORDS AND MUSIC BY PAUL SIMON

Slowly

Abmaj7 Ebmaj7

Old Friends,

*mf**mp*

Abmaj7 Ebmaj7

Fm7

Bb7

Eb

Cm

Old Friends,

Sat on their park bench Like book - ends. A

Fm7

Bb

Cm

news - pap - er blown through the grass Falls on the round toes Of the

Ebmaj7

Ab

Eb6

Abmaj7 Ebmaj7

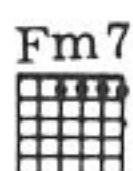
Abmaj7

Ebmaj7

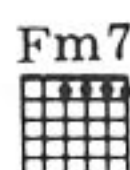
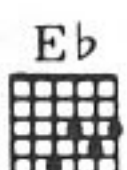
high shoes Of the Old

Friends.

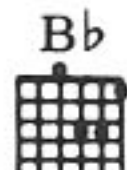
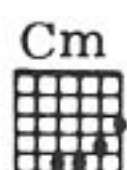
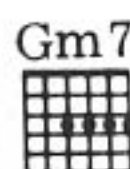
Old Friends,



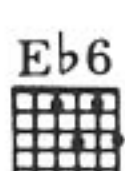
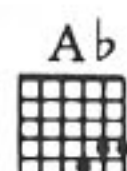
Win - ter com - pan - ions, The old men Lost in their o - ver - coats,



Wait - ing for the sun - set. — The sounds of the cit - y, —



Sift - ing through trees, — set - tle like dust — On the



shoul - ders — Of the Old Friends. — Can you im - a - gine us

Ebmaj7



Ab



Abm



Eb



Years from to-day,

Shar - ing a park bench

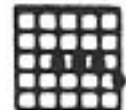
qui - et - ly? _____

How

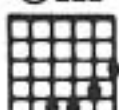
Fm7



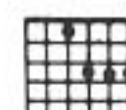
Bb7



Cm



Abmaj7 Ebmaj7



ter - ri - bly strange

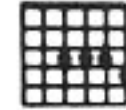
To be sev - en - ty. _____

Old Friends,

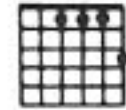
Fm7



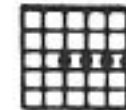
Bb7



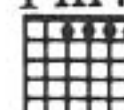
Abmaj7



Gm7



Fm7



Bb7



mem - o - ry brush - es the same years.

Si - lent - ly shar - ing the

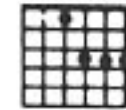
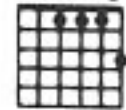
Eb6



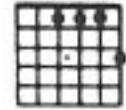
Cm



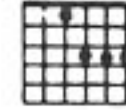
Abmaj7 Ebmaj7



Abmaj7



Ebmaj7



same

fears. _____

poco ritard

PUNKY'S DILEMMA

WORDS AND MUSIC BY PAUL SIMON

Moderate tempo

Wish I was a Kellogg's Corn Flake Float in my bowl.
Wish I was an English muffin 'bout to make the most.

L. H. 2nd time only

— tak in movies.
— out of a toaster.

Re-lax in a while
I'd ease myself down,

Liv-in' in style
Com-in' up brown

Talk-in' to a raisin who 'ca
I pre-fer boy-sen berry more.

Chords: Fmaj7, Gm7, C, Gm, Bb

Am

sion - al - ly plays L. A. I'm a
 than an - y or - din-ar - y jam.

Fmaj7 Gm7 Fmaj7

Cas - u - al - ly glanc - ing at his toup - ee.
 cit - i - zens for boy-sen-ber-ry jam fan.

2. Bbmaj7

Ah, South Cal - i -

Fmaj7 Gm7

form - ia. If I be-come a First Lieu-ten - ant





would you put my pho — to on your pia-no? To Mar-y Jane




Best wish - es Mar - tin. Old Rod - ger, draft dod - ger





leav - in' by the base-ment door. Ev - 'ry-bod - y knows what he's



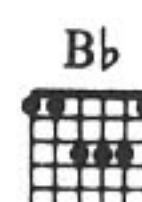
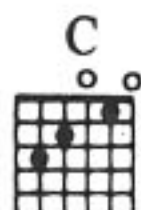
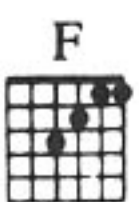



tip - py toe - ing down — there for. Repeat and fade.

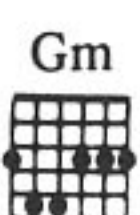
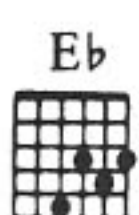
ONE MAN'S CEILING IS ANOTHER MAN'S FLOOR

WORDS AND MUSIC BY PAUL SIMON

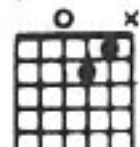
Moderately slow



mp Instrumental Solo

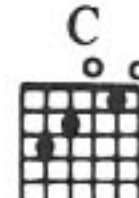
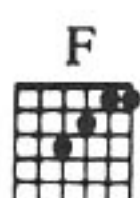


D7(omit 3rd)

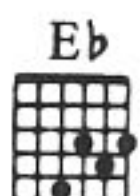


No chord

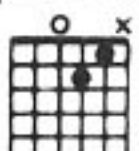
f marcato



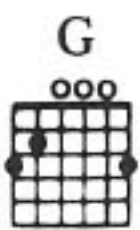
mp



D7(omit 3rd)

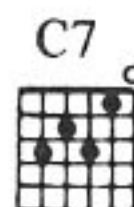
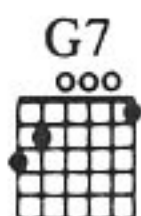


There's been some



hard feel - ings here — a - bout some words — that were said, — Been some

mf light shuffle



hard feel - ings here, — and what is more, — There's been a blood - y pur - ple nose, — And some

blood - y pur - ple clothes — that were mess - in' up the lob - by



floor, — It's just a - part - ment house rules, — So all you

F C F F# dim

'part - ment house fools, — re - mem - ber: One Man's Ceil - ing Is An -

G7 C C7 F F# dim G

oth - er Man's — Floor! — One Man's Ceil - ing Is An - oth - er Man's —

Am C7

Floor. — There's been some strange go - in's on, — And some

folks have come and gone, — like the el - e - va - tor man — don't work no

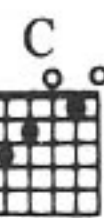
F7



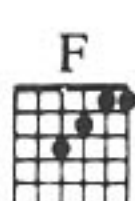
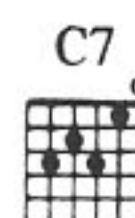
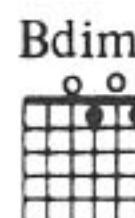
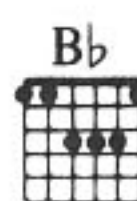
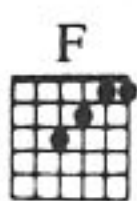
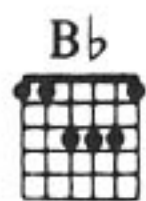
more, I heard a rack - et in the hall, — and I

 The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melodic line with some rests and a bass line. The piano accompaniment has a bass line and a treble line. The key signature has one flat (Bb).

thought I heard a call, — But I nev - er o - pened up my door.

 The second system of the musical score. It continues the vocal and piano lines from the first system. The vocal line has a melodic line with some rests and a bass line. The piano accompaniment has a bass line and a treble line. The key signature has one flat (Bb).


It's just a - part - ment house sense, — It's like a -

 The third system of the musical score. It continues the vocal and piano lines from the second system. The vocal line has a melodic line with some rests and a bass line. The piano accompaniment has a bass line and a treble line. The key signature has one flat (Bb).


part - ment house rents, — re-mem - ber: One Man's Ceil - ing Is An - oth - er Man's — Floor! —

 The fourth system of the musical score. It continues the vocal and piano lines from the third system. The vocal line has a melodic line with some rests and a bass line. The piano accompaniment has a bass line and a treble line. The key signature has one flat (Bb).







One Man's Ceil - ing Is An - oth - er Man's Floor!






There's an al - ley in the back of my build - ing where some

f heavy shuffle





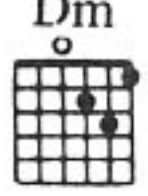
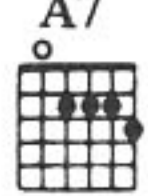
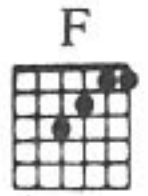

peo - ple con - gre - gate in shame. I was



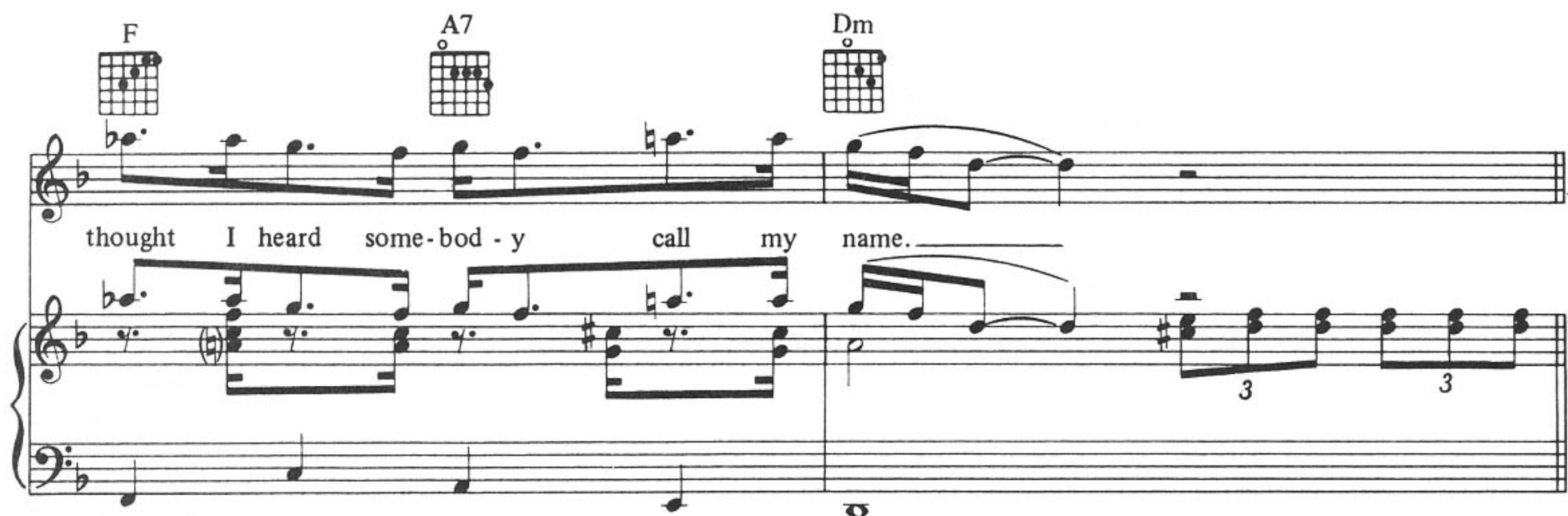



walk - ing with my dogs, and the night was black with smog, When I

F A7 Dm



thought I heard some-bod - y call my name.




F





gva

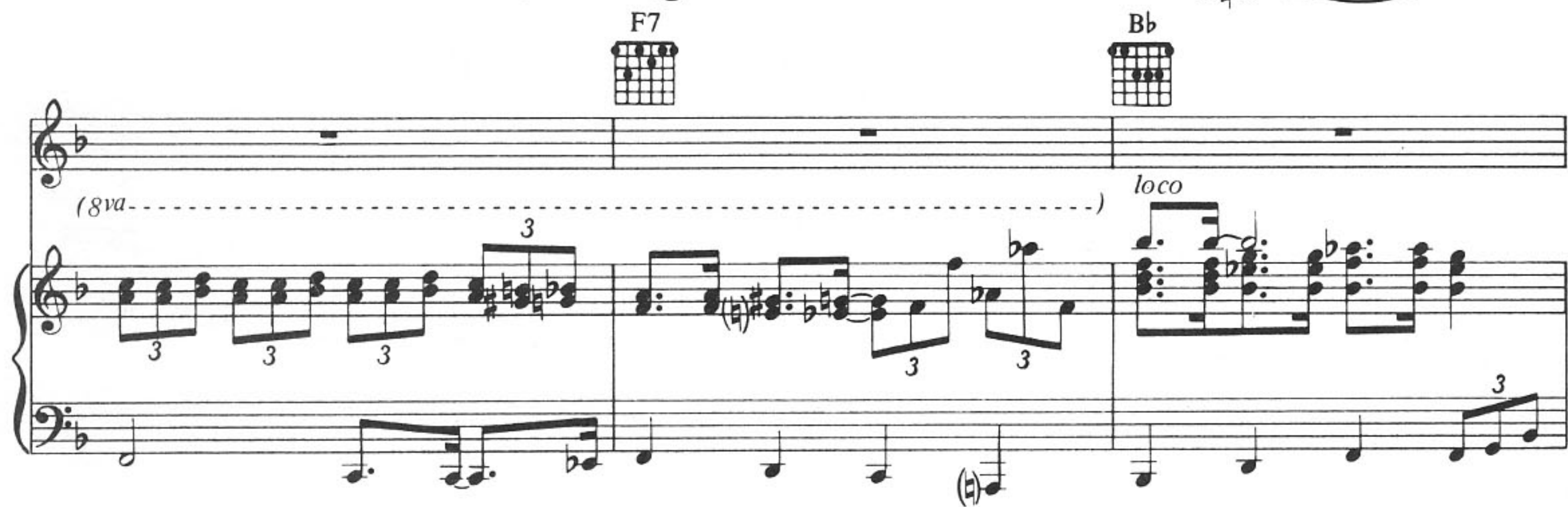
mf Instrumental Solo



F7 Bb



(gva) *loco*



gva *loco* *gva*



Chord diagrams: F, E \flat , B \flat , E \flat , Edim

Ah. *loco* *f* *mf*

Re - mem - ber: One Man's Ceil - ing Is An -

Chord diagrams: F7, B \flat , E \flat , Edim, F

oth - er Man's Floor! One Man's Ceil - ing Is An - oth - er Man's

Chord diagrams: Gm, Gm, F, C, B \flat

Repeat and fade

Floor! *mp* *Instrumental Solo*

Chord diagrams: E \flat , Gm, D7(omit 3rd), Gm

No chord

f marcato

RENE AND GEORGETTE MAGRITTE WITH THEIR DOG AFTER THE WAR

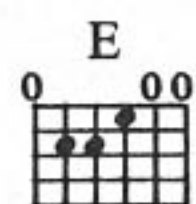
WORDS AND MUSIC BY PAUL SIMON

Moderately slow, in 2

No chord

Re - ne and Geor - gette Ma - gritte with their dog af - ter the
ne and Geor - gette Ma - gritte with their dog af - ter the

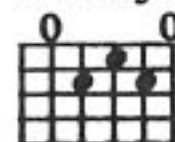
p



N.C.

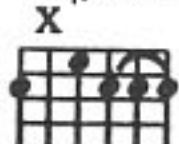
war war re - turned to their ho - tel suite
were stroll - ing down Chris - to - pher

Amaj7

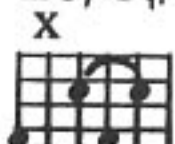


Street and they un - locked the door. with
when they stopped in a men's store,

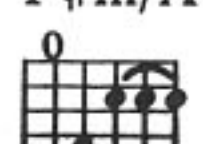
F#m6



E6/G#

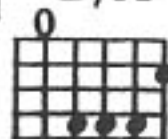


F#m/A

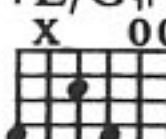


Eas - i - ly los - ing their eve - ning clothes, — they danced by the light of the
all of the man - ne - quins dressed in the style that brought tears to their im - mi - grant

B/A



E/G#



moon —
eyes, —

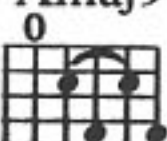
to just like the Pen - guins, — the
just like the Pen - guins, — the

C#m7



4fr.

Amaj9



B9



Moon - glows, — the O - ri - oles, — the Five Sat - ins, the
Moon - glows, — the O - ri - oles, — the Five Sat - ins, the

E



G#m7/D#



4fr.

C#m7

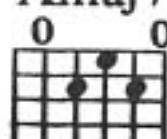


4fr.

E/B



Amaj7



deep for-bid - den mu - sic they'd been long - ing for, —
eas - y stream of laugh - ter flow - ing through the air, —

Re -
Re -

1.

ne and Geor-gette Ma - gritte with their dog af - ter the war. Re -
 ne and Geor-gette Ma - gritte with their dog a - près la guerre.

2.

Side by side they fell a - sleep.

Dec - ades glid - ing by like In - di-ans. Time is cheap.

When they wake up they will find

Chords:

- F#m6
- B9
- E
- F#7
- B
- Amaj7
- G#m7
- A6
- E/G#
- B#°7
- C#m7
- A6
- E/G#
- B7/F#

Performance Notes:

- cresc.
- mp
- 4 fr.
- 4

E F#7 B F#6/A# 4fr.

all their per - son - al be - long - ings have

Amaj7 G#m7 4fr. F#m6

in - ter - twined. — Oh, —

N.C.

Re - ne and Geor - gette Ma - gritte with their dog af - ter the

p

E N.C.

war were din - ing with the pow - er e -

Amaj7

lite and they looked in their bed-room drawer. And

F#m6 E6/G# F#m/A

what do you think they have hid - den a - way in the cab - i - net cold of their

F#7/A# G#m

4fr. 4fr.

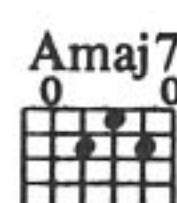
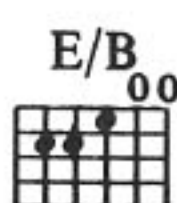
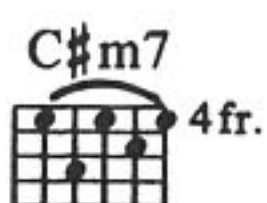
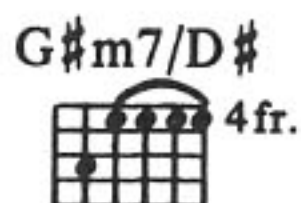
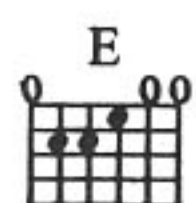
hearts? The Pen - guins, the

freely

D#m E B

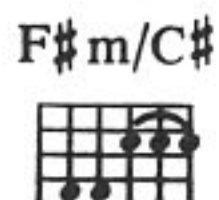
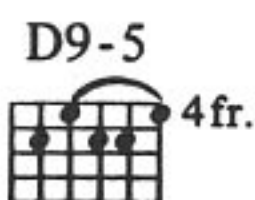
6fr.

Moon - glows, the O - ri - oles, — and the Five Sat - ins, for —



now and ev - er af - ter _____ as it was be - fore, _____

a tempo

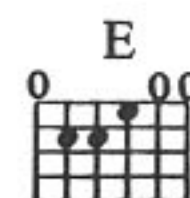
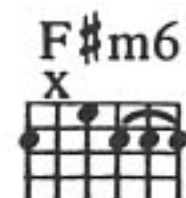
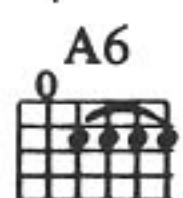


N.C.

Re - ne and Geor-gette Ma - gritte with their dog af - ter the

rit.

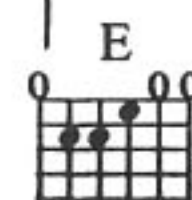
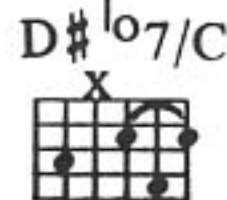
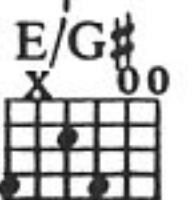
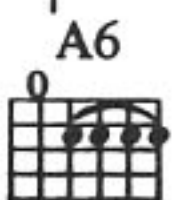
pp.



war.

a tempo

p.



p.

p.

pp.

p.

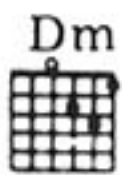
RICHARD CORY

WORDS AND MUSIC BY PAUL SIMON

Moderately

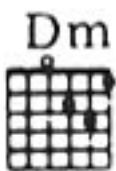


Verse:



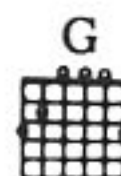
They say that Rich - ard Cor - y owns one half of this whole town, —
 pa - pers print his pic - ture al - most ev - 'ry - where he goes; —
 free - ly gave to char - i - ty, he had the com - mon touch, —

The piano accompaniment for the first verse consists of two measures. The treble clef staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The bass clef staff begins with a half rest, followed by a quarter note G3, a quarter note A3, and a half note B3. The dynamic marking *mf* is placed below the first measure.



With po - lit - i - cal — con - nec - tions — to
 Rich - ard Cor - y at — the op - 'pra, — Rich - ard
 And they were grate - ful for — his pa - tron - age — and they

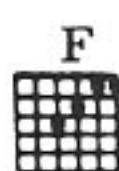
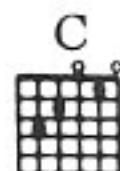
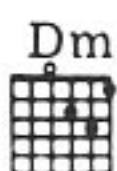
The piano accompaniment for the second verse consists of two measures. The treble clef staff begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The bass clef staff begins with a half rest, followed by a quarter note G3, a quarter note A3, and a half note B3.



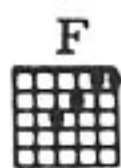
spread his wealth a - round
 Cor - y at a show.
 thanked him ver - y much,

Born in - to so - ci -
 And the ru - mor of his part
 So my mind was filled with won -

- e - ty, a bank - er's on - ly child, He had
 - ies and the or - gies on his yacht! Oh, he
 - der when the eve - ning head - lines read: "Rich - ard



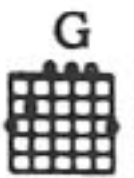
ev - 'ry - thing a man could want: pow - er, grace and
 sure - ly must be hap - py with ev - 'ry - thing he's
 Cor - y went home last night and put a bul - let through his



style.
 got.
 head."

But I work in his fac - to - ry

G



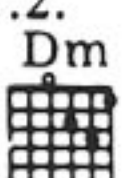
— And I curse the life— I'm liv - in' And I curse my pov - er - ty— And I wish—

F Dm




— that I — could be, — Oh, I wish — that I — could be, — Oh, I wish—

G 1.2. Dm

— that I — could be — Rich-ard Cor - y. —

3. Dm



2. The
3. He Cor - y. —

ST. JUDY'S COMET

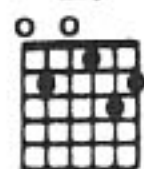
WORDS AND MUSIC BY PAUL SIMON

Moderately slow

mf

The piano introduction consists of four measures in E major (three sharps). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment. The dynamic is marked *mf* (mezzo-forte).

E9

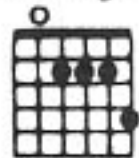


Oo, lit - tle sleep - y boy,— do you know what time it is?— Well, the

mf

The first line of the song features a vocal melody in E major. The piano accompaniment in the right hand has a rhythmic pattern of eighth and quarter notes, while the left hand plays a simple bass line. The dynamic is marked *mf*.

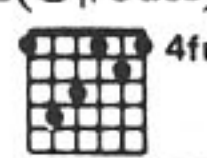
Amaj7



Am6

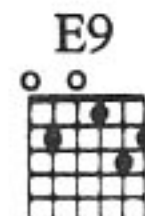
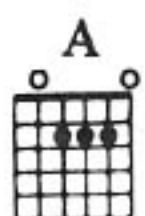
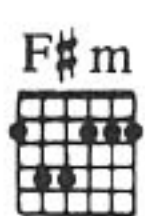
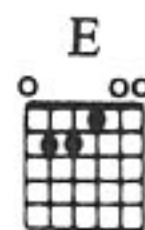
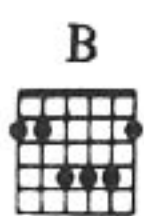
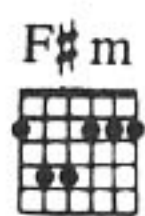


E(G# bass)

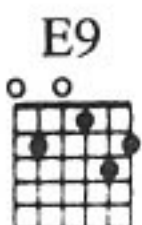


hour of your bed - time's long been past, And though I know you're fight-in' it, I can

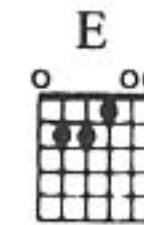
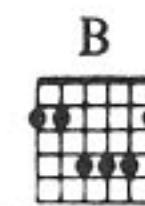
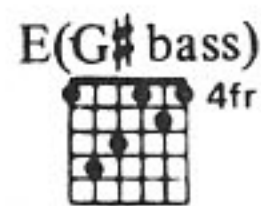
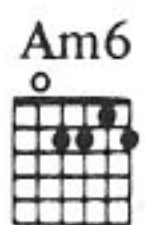
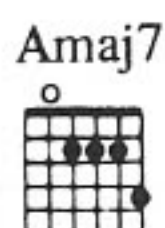
The second line of the song continues the vocal melody. The piano accompaniment in the right hand maintains the rhythmic pattern, while the left hand provides harmonic support. The dynamic is marked *mf*.



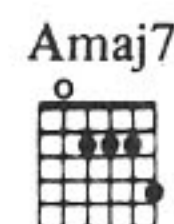
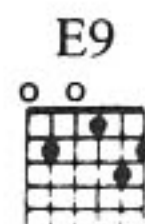
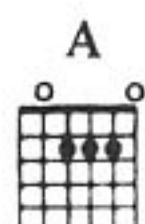
tell when you rub your eyes, you're fad - in' fast, oh, - fad - in' fast. Won't you



run come see St. Ju - dy's Com - et roll a-cross the skies, And leave a spray of dia-monds in its



wake. I long to see St. Ju - dy's Com - et spar - kle in your eyes when you a -



wake, oh, when you wake, wake. Lit - tle boy, - (Lit - tle boy, lit - tle

Am6 E(G# bass) 4fr E9

boy.) Won't you lay your bod - y down.

Amaj7 Am6 E(G# bass) 4fr E9

Lit - tle boy, — lit - tle boy, Won't you close your wear - y eyes.

G#m5 G#7 C#m Cm Bm Bbm

Ain't noth - in' flash - in' but the fire - flies.

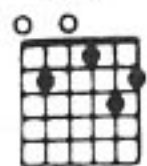
A E9

to Coda

Well, I

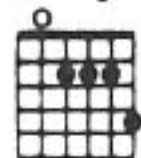
The musical score is written for guitar and piano. It consists of three systems of music. The first system has a guitar part with chords Am6, E(G# bass) 4fr, and E9, and a piano part with the lyrics 'boy.) Won't you lay your bod - y down.' The second system has a guitar part with chords Amaj7, Am6, E(G# bass) 4fr, and E9, and a piano part with the lyrics 'Lit - tle boy, — lit - tle boy, Won't you close your wear - y eyes.' The third system has a guitar part with chords G#m5, G#7, C#m, Cm, Bm, and Bbm, and a piano part with the lyrics 'Ain't noth - in' flash - in' but the fire - flies.' The score ends with a Coda section in 4/4 time, with a guitar part showing chords A and E9, and a piano part with the lyrics 'Well, I'.

E9



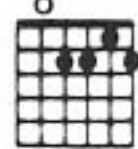
sang it once,— and I sang it twice, I'm goin' to sing it three times more, I'm goin' to

Amaj7

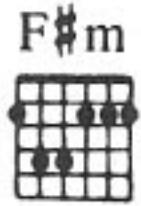
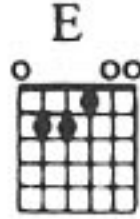
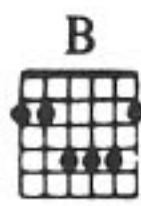
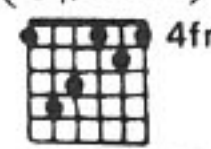


stay 'til your re - sis - tance is o - ver - come, 'Cause if

Am6

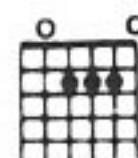


E(G# bass)

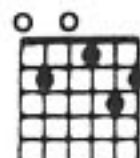


I can't sing my boy to sleep,— well, it makes your fa - mous dad - dy look so

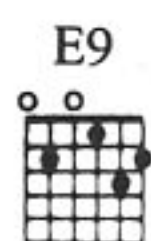
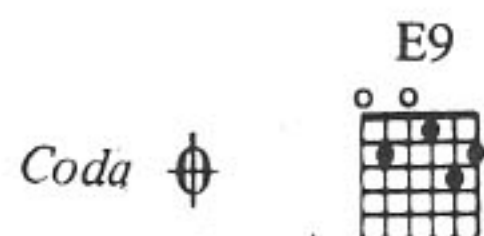
A



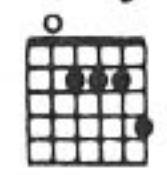
E9

*D.S. al Coda*

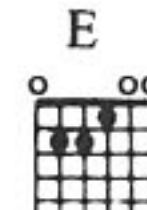
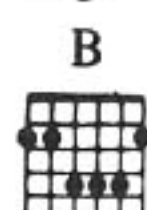
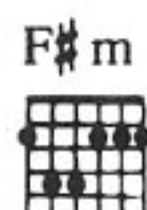
dumb, look so dumb. Won't you



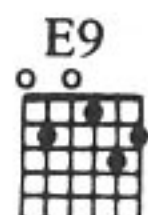
Oo, lit - tle sleep - y boy, do you

Amaj7 

know what time it is?— Well, the hour of your bed - time's long been past, And



though I know you're fight - in' it, I can tell when you rub your eyes that you're fad - in'



Fade out

fast, oo, fad - in' fast.

SCARBOROUGH FAIR/CANTICLE

ARRANGEMENT AND ORIGINAL COUNTER MELODY BY PAUL SIMON AND ARTHUR GARFUNKEL

Moderately slow

Piano introduction in 3/4 time, key of D major. The right hand has whole rests. The left hand plays a melody of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The piece is marked *mp* (mezzo-piano).

Vocal line in 3/4 time, key of D major. Chord symbols above the staff are Em, D, and Em. The lyrics are: "Are you go - ing _____ to Scar - bor - ough Fair: _____".

Piano accompaniment for the first vocal line. The right hand has whole rests. The left hand continues the eighth-note melody from the introduction. The piece is marked *mp*.

Vocal line in 3/4 time, key of D major. Chord symbols above the staff are G, Em, G, and A. The lyrics are: "_____ Pars - ley, sage, rose - mar - y and".

Piano accompaniment for the second vocal line. The right hand has whole rests. The left hand continues the eighth-note melody. The piece is marked *mp*.

thyme. _____ Re - mem - ber

me to one who lives there. _____

She once was a true love of mine. _____

Ahead to next strain

Fine

mine. _____

rit.

Em

D Em D Em

On the side of a hill in the deep for - est
On the side of a hill in a sprink - ling of
War bel - lows blaz - ing in scar - let bat -

Tell her to make me a cam - bric shirt: _____
Tell her to find me an a - cre of land: _____
Tell her to reap it with a sick - le of leath - er: _____

G Em G A Em

green.
leaves.
tal - ions.

Trac - ing of spar - row on
Wash - es the grave with
Gen - er - als or - der their

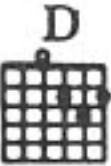

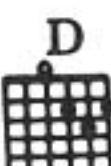




Pars - ley, sage, rose - mar - y and thyme; _____
Pars - ley, sage, rose - mar - y and thyme; _____
Pars - ley, sage, rose - mar - y and thyme; _____

G F#m Em

snow - crest - ed brown.
sil - ver - y tears.
sol - diers to kill.

Blan - kets and
A sol - dier
And to fight for a

With - out no seams nor nee - dle
Be - tween the salt wa - ter and the sea
And gath - er it all in a bunch of










bed - clothes the child of the moun - tain.
 cleans and po - lish - es a gun.
 cause they've long a - go for - got - ten.

work, _____
 strands, _____
 heath - er, _____

Then she'll be a true love of
 Then she'll be a true love of
 Then she'll be a true love of

1.2.



Sleeps un - a - ware of the clar - i - on call.

mine. _____
 mine. _____

3.



mine. _____

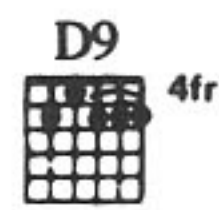
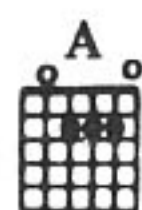
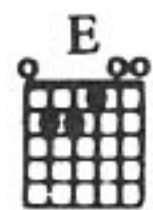
D.S. al Fine 

SOME FOLK'S LIVES ROLL EASY

WORDS AND MUSIC BY PAUL SIMON

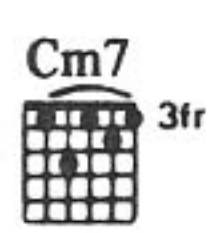
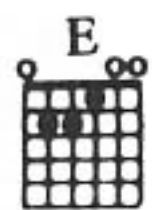
Moderately

Tacet



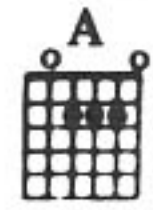
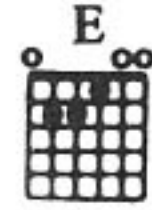
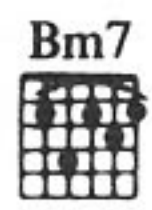
Some folks' lives _____ roll eas - y as a

mp



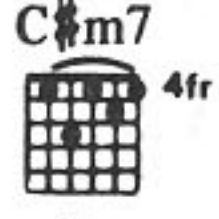
breeze,

drift - ing through a sum - mer



night

head - ing for a sun - ny _____ day.


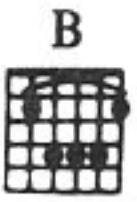
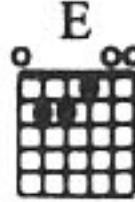



But most folks' lives, _____ oh, they

8va


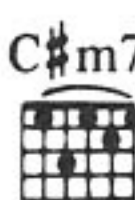

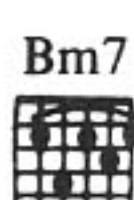
loco

mf

stum - ble Lord, _____ they fall _____ through no


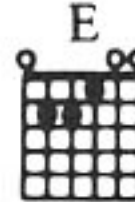
mp

fault of their _____ own; _____ most folks nev - er

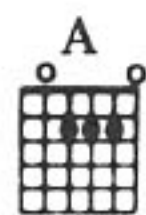



catch their _____ stars.

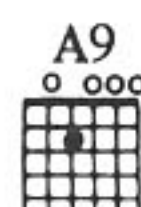
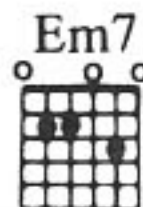
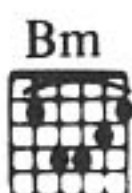
And here I am Lord, - I'm knock - ing at your place - of

mf

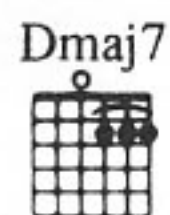


bus' - ness;

I know I ain't got no bus' - ness here.

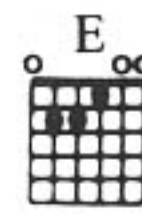
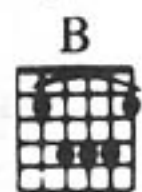


But you said if I ev - er got —



so low I was bust - ed,

you could be



trust - ed. —

Some folks' lives — roll

*cresc.**f*







eas - y; some folks' lives nev - er roll — at






all, ————— oh, — they just




fall, ————— they just fall, —————

dim.







some folks' — lives. —————

rit.

STILL CRAZY AFTER ALL THESE YEARS

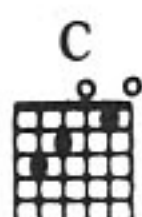
WORDS AND MUSIC BY PAUL SIMON

Freely
Tacet

mp legato
with pedal throughout

I met my

Moderately (♩ = ½ ♩)



old kind of lov - er on the street last night; she
kind of man who tends to so - cial - ize: I

mp - mf

seemed so glad to see me, I just smiled. And we
 seem to lean on old fa - mil - iar ways. And I

talked a - bout some old love times songs and we drank — our - selves some beers. — Still
 ain't no fool for old love songs and that whis - per in my — ears. —

cra - zy — af - ter all these — years; oh, still

cra - zy — af - ter all these — years.

mf

Chord diagrams: G, F#°7, Bsus4, B7, Em7, Ebm7, Dm7, G7, C, C#°7, G, D7, Em, C#°7, G/D, D7, 1-Cm 3fr.

D7 G C G 2. G9 3fr
 I'm not the years.

gradual cresc.

Amaj7
 Four in the morn - ing;

E Em G#m7 4fr C#sus4 4fr C# 4fr
 crapped out, yawn - ing; long - ing my life a -

F#maj7 Em7 B C
 way. I'll nev - er wor - ry;







why should I? _____ It's all _____ gon - na

decresc.






fade.







Now I sit by my win - dow and I






watch the cars; I fear I'll do some dam - age one fine

Bsus4 B7 E D/E A A7/C#
 day. But I would not be con - vict - ed by a
cresc. *mf*
 ju - ry of my peers... Still cra - zy af - ter all these
 years; oh, still cra - zy, still
f
 cra - zy, still cra - zy af - ter all these years.
rit.

THE SOUND OF SILENCE

WORDS AND MUSIC BY PAUL SIMON

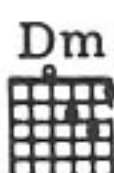
Moderately



(1.) Hel - lo dark-ness, my old friend,

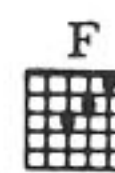
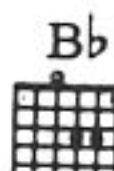
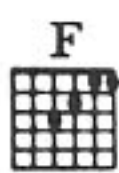
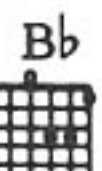
p

(Melody)



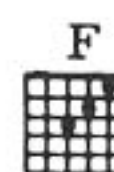
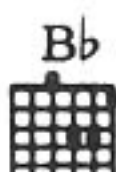
I've come to talk with you a - gain,

Be - cause a vi - sion soft - ly


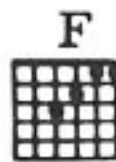
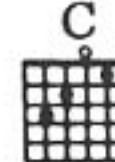


creep - ing,

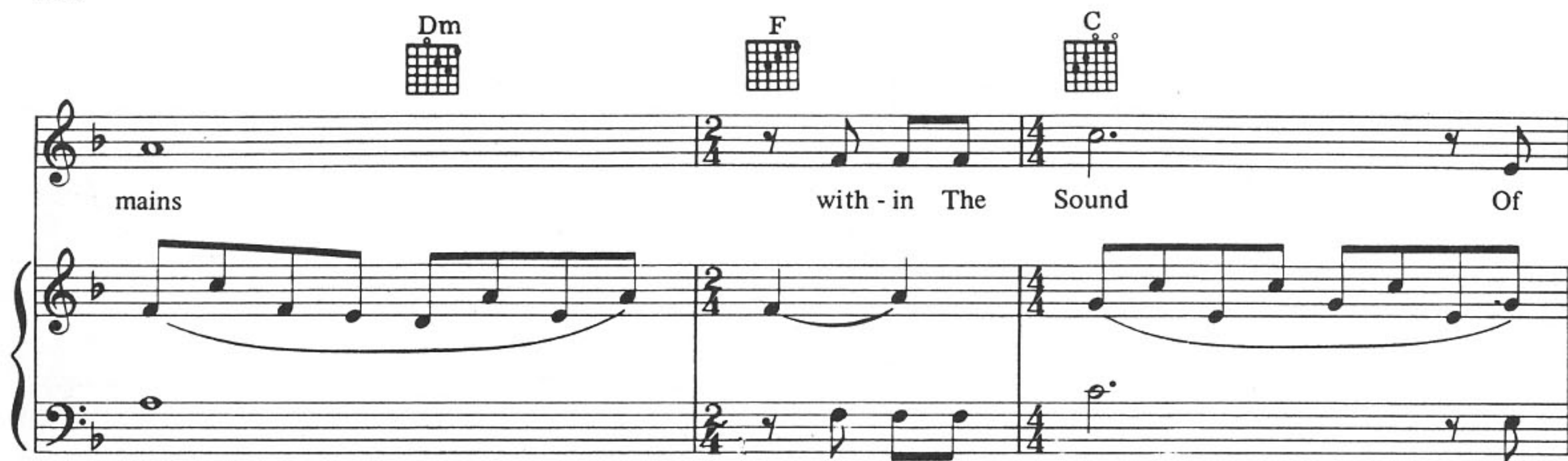
left its seeds while I was sleep - ing,

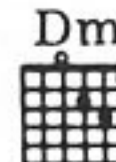
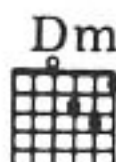



And the vi - sion that was plant-ed in my brain still re -

mains with - in The Sound Of

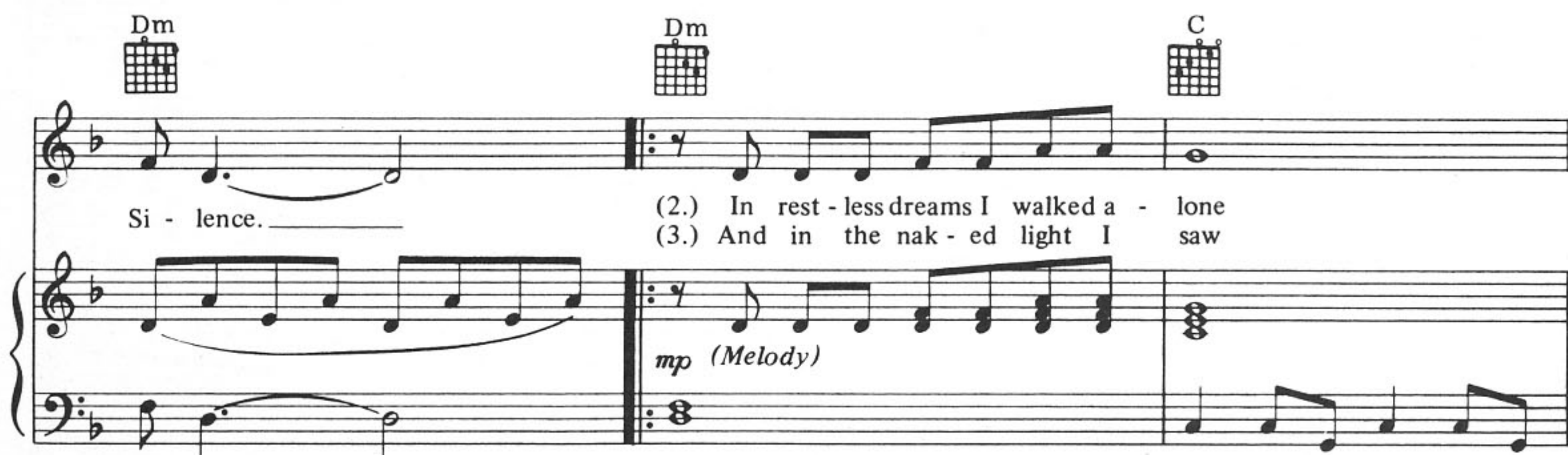


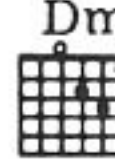
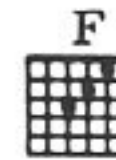




Si - lence. _____

(2.) In rest - less dreams I walked a - lone
(3.) And in the nak - ed light I saw

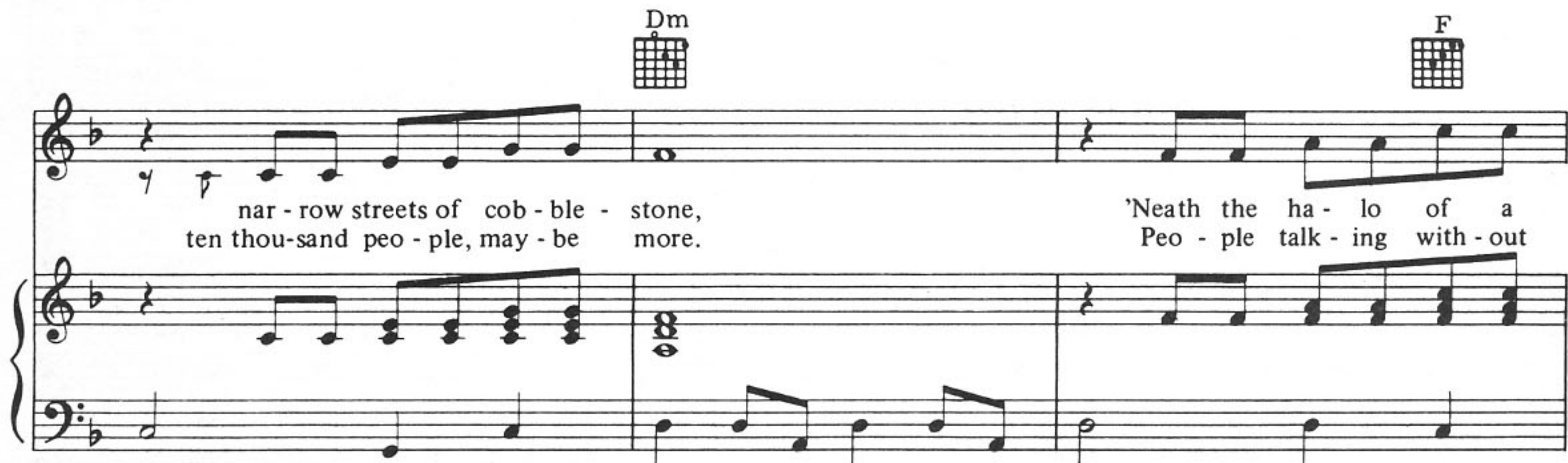
mp (Melody)


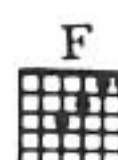




nar - row streets of cob - ble - stone,
ten thou - sand peo - ple, may - be more.

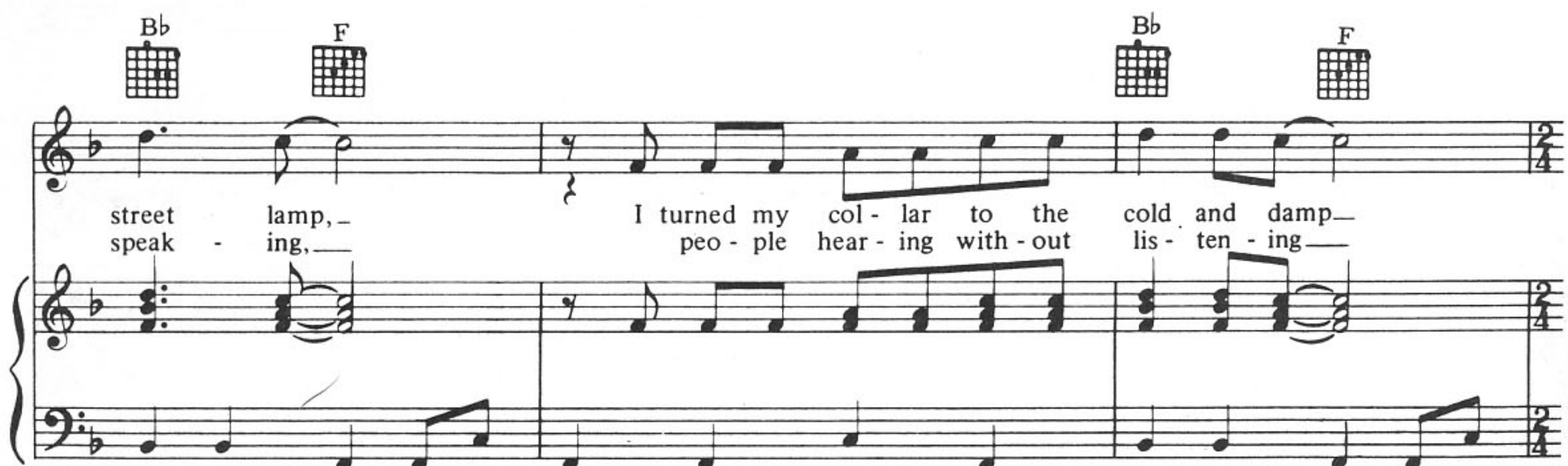
'Neath the ha - lo of a
Peo - ple talk - ing with - out



street speak - ing, _____

I turned my col - lar to the cold and damp -
peo - ple hear - ing with - out lis - ten - ing _____



B \flat F

When my eyes were stabbed_ by the flash of a ne - on light that split the
 Peo - ple writ - ing songs_ that voi - ces nev - er share and no one

Dm F C Dm

night dare and touched The Sound Of Si - lence.
 dis - turb The Sound Of Si - lence.

Dm C Dm

(4.) "Fools!" said I, "You do not know si - lence like a can - cer grows."

mf

F B \flat F

"Hear my words that I might teach you, — Take my arms that I might

Bb F Bb

reach you." But my words like si - lent rain - drops

F Dm F C

fell, and ech - oed _____ in the wells of

Dm C

si - lence. _____ (5.) And the peo - ple bowed and prayed

f

Dm F

to the ne - on god they made. And the sign flashed out its

Bb F Bb F

warn - ing. — In the words that it was form - ing, —

Bb

And the signs said "The words of the proph - ets are writ - ten on the sub - way

F Dm F

walls — and ten - e - ment halls" And whis - per'd — in The

poco a poco dim. *mp*

C Dm

Sounds Of Si - lence. —

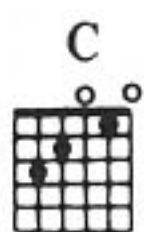
poco a poco ritard. (Melody) *p* *pp*

TAKE ME TO THE MARDI GRAS

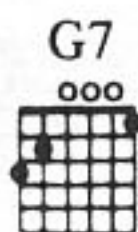
WORDS AND MUSIC BY PAUL SIMON

Moderately slow

The piano introduction consists of two staves. The right staff begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic marking. It features a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The left staff begins with a bass clef and a common time signature (C), featuring a series of eighth and sixteenth notes.



The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal melody begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic marking. The lyrics are: "Come on, Take Me To The Mar - di Gras — where the peo - ple sing and". The piano accompaniment consists of two staves, with the right staff featuring a treble clef and a common time signature (C), and the left staff featuring a bass clef and a common time signature (C).



The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal melody begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic marking. The lyrics are: "play, — Where the danc - ing is e - lite and there's". The piano accompaniment consists of two staves, with the right staff featuring a treble clef and a common time signature (C), and the left staff featuring a bass clef and a common time signature (C).


 No-chord

mu - sic in the street both night and day. Hur - ry, Take Me To The




Mar - di Gras, — In the cit - y of my dreams, —

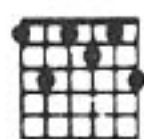
You can le - gal - ize your laws, you can wear your sum-mer clothes — in the New Or -





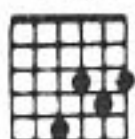
leans. And I will lay my bur - den down, —

F9

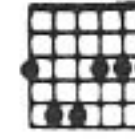


Rest my head up - on that shore, And when I wear that star - ry

Eb

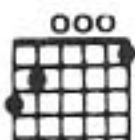


Gm



crown, I won't be want - ing an - y - more.

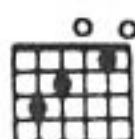
G7



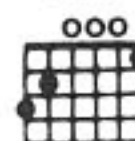
No chord

Take your bur - dens to the

C



G7



Mar - di Gras, — Let the mu - sic wash your soul, —

You can min - gle in the street, You can jin - gle in the beat of the jel - ly roll. —

C No chord C

Tum - ba, tum - ba, tum - ba, Mar - di Gras, —

G7

Tum - ba, tum - ba, tum - ba day, — Mm —

C

Mm —

THAT WAS YOUR MOTHER

WORDS AND MUSIC BY PAUL SIMON

Moderately, in 2

F



A long— time a -

mf

F



go, yeah,— be - fore— you was born, dude,
 young girl,— she's pret - ty as a prayer book,
 moth - er,— and that— was your fa - ther,

C



when I— was still sin - gle and life was
 sweet as— an ap - ple on Christ - mas
 be - fore— you was born, dude, when life was

F

great, — I held — this job as — a trav - el - ing
 Day. — I said, — "Good gra - cious, — can this — be
 great. — You are — the bur - den — of my — gen - er -

C

sales - man — that kept — me mov - ing from state to state —
 my luck? — If that's — my prayer book, Lord, let us pray. —
 a - tion. — I sure — do love you. Let's get that straight. —

F F

— Well, I'm stand - ing on the cor - ner of La -
 — Well, I'm stand - ing on the cor - ner of La -
 — Well, I'm stand - ing on the cor - ner of La -

C
0 0

fa - yette, state of Lou - i - si - an - a, won-d'ring where a
 fa - yette, state of Lou - i - si - an - a, won-d'ring what a
 fa - yette, a - cross the street from the Pub - lic, head - ing down to the

F

cit - y boy_ could go _____ to get a lit - tle con - ver - sa -
 cit - y boy_ could do _____ to get her in a con - ver - sa -
 Lone Star_ Ca - fe. _____ May - be get a lit - tle con - ver - sa -

tion, _____ drink a lit - tle red wine,
 tion, _____ drink a lit - tle red wine,
 tion, _____ drink a lit - tle red wine,

C 0 0

F

catch a lit - tle bit of those Ca - jun girls— danc - ing to Zy - de - co.—
 dance to the mu - sic of Clif - ton Chen-ier, the King of the Ba - you.—
 stand - ing in the shad - ow of Clif - ton Chen-ier danc - ing the night a - way.—

1.2.

A - long - comes a
 Well, that - was your

3.

C 0 0

F

C/E 0 F

TRAIN IN THE DISTANCE

WORDS AND MUSIC BY PAUL SIMON

Moderately bright ($\text{♩} = \text{♩}^3$)

E \flat



D \flat /E \flat



A \flat /E \flat



E \flat m7



E \flat



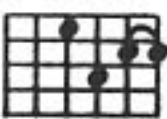
D \flat /E \flat



A \flat /E \flat



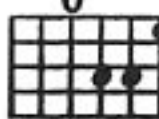
E \flat m7



E \flat

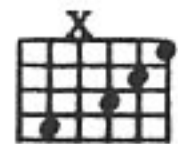


B \flat /D

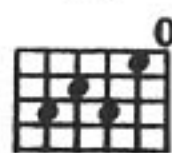


She was beau - ti - ful as
Well, e - ven - tu - 'lly the
Now the man _____ and the

Bbm/Db



C7



Fm7



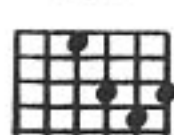
South - ern skies _____ the night he met her.
 boy and the _____ girl get mar - ried.
 wom - an _____ re - main in con - tact,

She was mar - ried to some -
 Sure e - nough they have a
 let us say it's for the

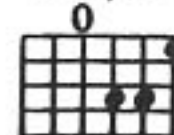
Bb9



Eb



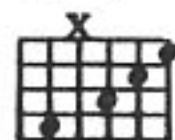
Bb/D



one.
 son.
 child,

And He was dog - ged - ly de -
 though they both were oc - cu -
 with dis - a - gree - ments a - bout the

Bbm/Db



C7

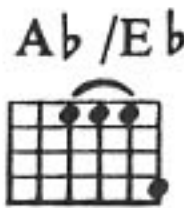
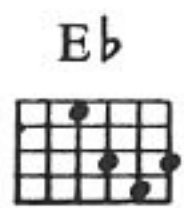



Fm7



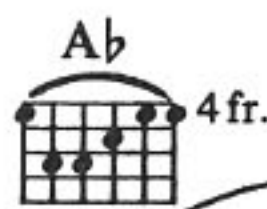
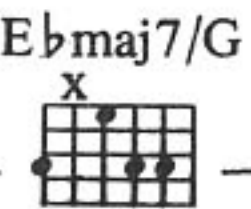
ter - mined that he would get her.
 pied with the child she car - ried,
 mean - ing of a mar - riage con - tract,

He was old, _____ he was young. _____
 dis - a - gree - ments had be -
 con - ver - sa - tions hard and

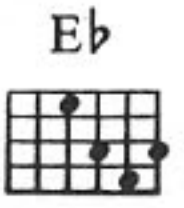
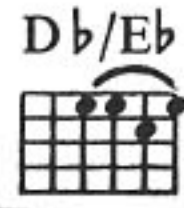
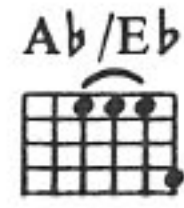
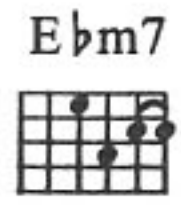




gun. wild.

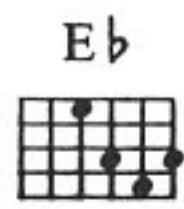

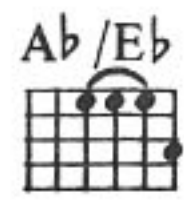
From time to time he'd tip his heart, —
 And in a while they just fell a - part. —
 But from time to time he makes her laugh, —

but each time — she with - drew. —
 It was - n't — hard to do. —
 she cooks a — meal or two. —

Ev - 'ry - bod - y loves the sound of a train in the dis - tance. Ev - 'ry - bod - y thinks it's

true. Ev - 'ry - bod - y loves the sound of a train — in the dis - tance.

1. E♭m7 E♭ D♭/E♭

Ev - 'ry - bod - y thinks — it's true.

2. A♭/E♭ E♭m7 E♭

Ev - 'ry - bod - y thinks — it's

3 fr. 3 fr.

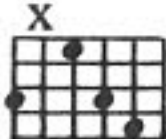
true. { Two dis - ap - point - ed be - liev - ers, —
What is the point of this sto - ry? —

B⁰7 Cm7/B♭ A9 - 5 A♭

4 fr. 4 fr.

two peo - ple play - ing the game. — Ne - go - ti - a - tions and
What in - for - ma - tion per - tains? — The thought that life could be

Eb/G



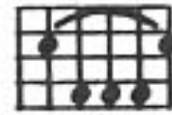
Gb



Db/F



Cb

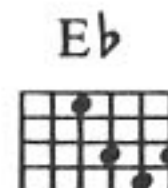
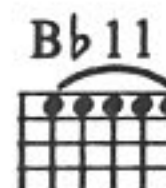


To Coda

love — songs — are of — ten — mis — tak — en — for one and the same. —
bet — ter — is wo — ven — in — del — i — bly in — to our hearts. —

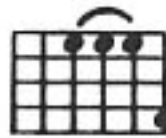
3

Coda

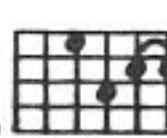
D. S. $\frac{3}{4}$ (no repeats) al Coda

— and our brains. —

Ab/Eb



Eb m7

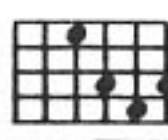


(Like a train — in the dis — tance.)

3

Repeat and fade

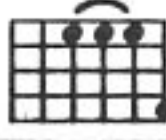
Eb



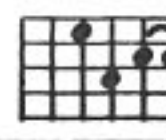
Db/Eb



Ab/Eb



Eb m7



Repeat and fade

UNDER AFRICAN SKIES

WORDS AND MUSIC BY PAUL SIMON

Moderately fast (♩ = $\frac{3}{4}$)

Eb Ab Eb/Bb Bb Eb Ab
 4fr. x 4fr.

Eb/Bb Bb Eb Ab Eb/Bb Bb
 x 4fr. x

Eb Ab Eb/Bb Bb Eb Ab
 4fr. x 4fr.

black as night. The pale yel - low
 mis - sion mu - sic was ring - ing

Jo ear - seph's face was
 ear - ly mem - 'ry

(mp)


Eb/Bb x Bb Eb Ab 4fr. Eb/Bb x Bb
 moon— shone in his eyes. His
 'round my nurs - er - y door. I said,


Eb Ab 4fr. Eb/Bb x Bb Eb Ab 4fr.
 path was this marked child, by Lord, the stars in the south-ern hem - i -
 "Take this child, Tuc - son, Ar - i - zon -

Eb/Bb x Bb Eb Ab 4fr. Eb/Bb x Bb
 sphere, a. Give and he walked to his days un - der Af - ri - can
 a. Give her the wings to fly through har - mo - ny and she won't


Eb Ab To Coda ♯ Eb/Bb x Bb Eb Ab 4fr.
 skies. both - er you no more." } This is the sto - ry of how.

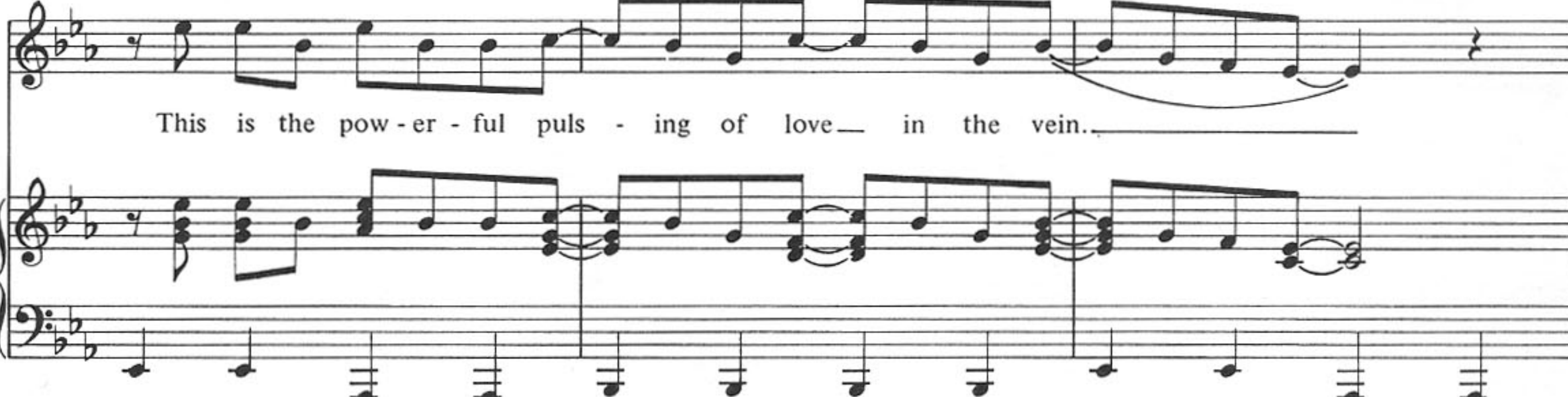
mf





— we be - gin — to re - mem - ber. —







This is the pow - er - ful puls - ing of love — in the vein. —





Af - ter the dream of fall - ing and call - ing your





name out, — these are the roots of rhy - thm,

and the roots of rhy-thm re - main.

In Ka - oom - ba oom - ba

oom - ba oh. 'Ka -

Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb
 oom - ba oom - ba oom - ba oh. Ka -

Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb
 oom - ba oom - ba oom - ba oh.

Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb
 D.S. (lyric 1) al Coda

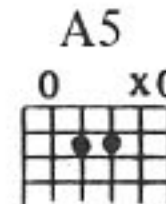
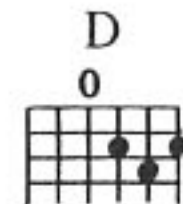
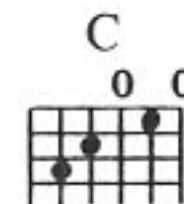
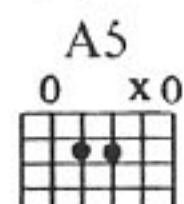
Coda Eb/Bb Bb Eb Ab Eb/Bb Bb
 Repeat and fade

THE BOY IN THE BUBBLE

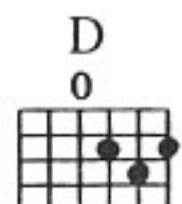
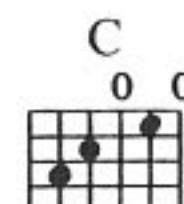
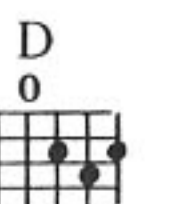
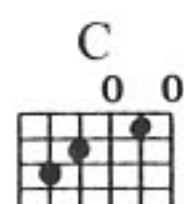
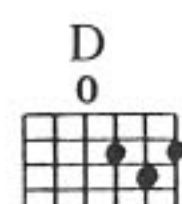
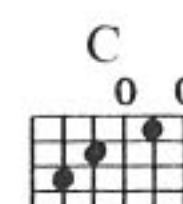
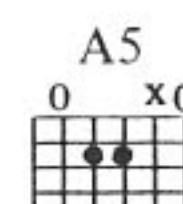
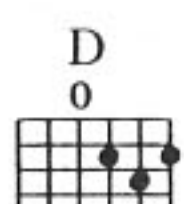
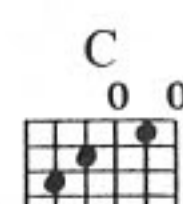
WORDS BY PAUL SIMON

MUSIC BY PAUL SIMON AND FORERE MOTLOHELOA

Moderately (♩ = ♩³)



The musical score for 'The Boy in the Bubble' is written in 4/4 time with a key signature of one sharp (F#). It features a guitar part and a piano accompaniment. The guitar part consists of three systems of chords. The first system has three measures with chords A5, C, and D. The second system has six measures with chords C, D, C, D, C, and D. The third system has eight measures with chords C, D, A5, C, D, C, D, and C. The piano accompaniment is written in two staves (treble and bass clef) and includes a mezzo-forte (mf) dynamic marking. The melody is primarily in the right hand, with some octaves and ties. The bass line provides a steady accompaniment.



It was a
It was a
It's a

This block shows the continuation of the musical score, specifically the piano accompaniment. It features two systems of music, each with a treble and bass staff. The melody continues in the right hand, and the bass line provides a steady accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4.

A5 0 x0 C 0 0 D 0 A5 0 x0 C 0 0 D 0 C 0 0 D 0

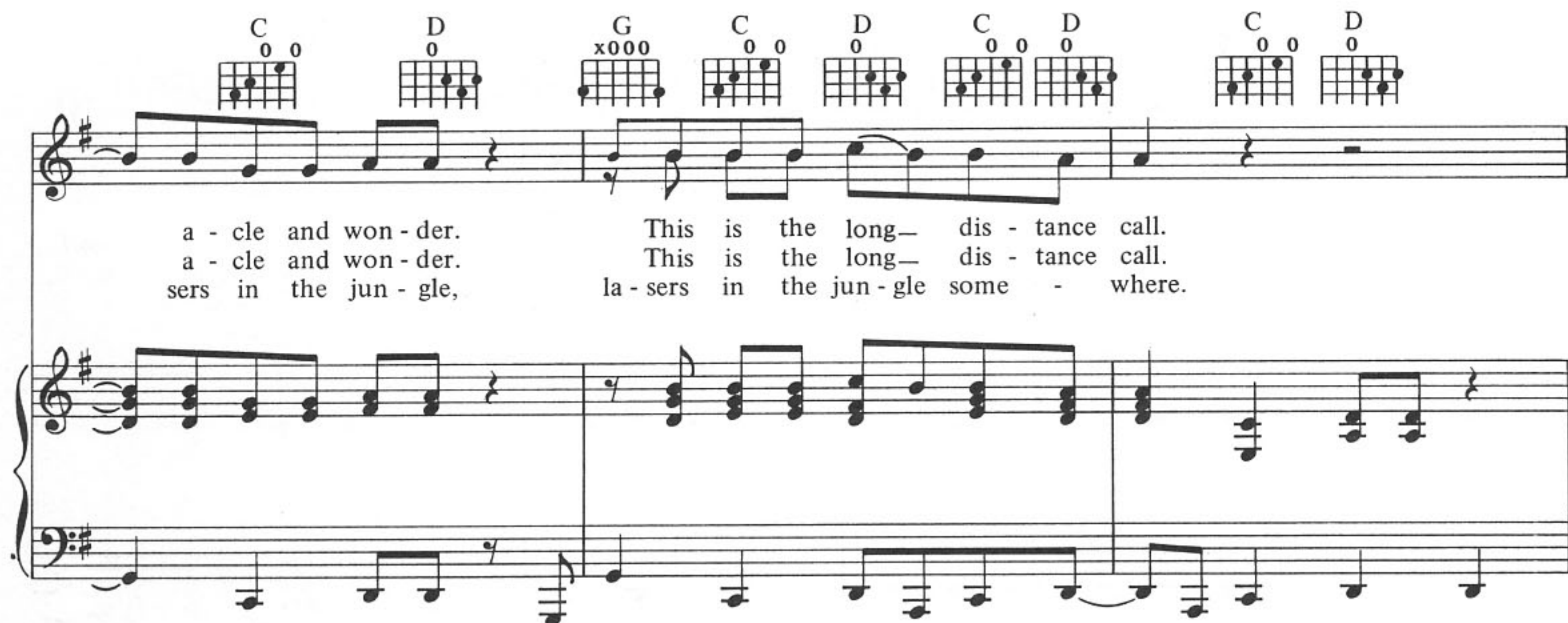
slow day and the sun— was beat - ing on the sol - diers by the side of the road.—
 dry wind and it swept— a - cross the des - ert and curled in - to the cir - cle of birth.—
 turn-a-round jump-shot, it's ev - 'ry - bod - y jump-start, it's ev - 'ry gen - er - a - tion throws a

C 0 0 D 0 A5 0 x0 C 0 0 D 0

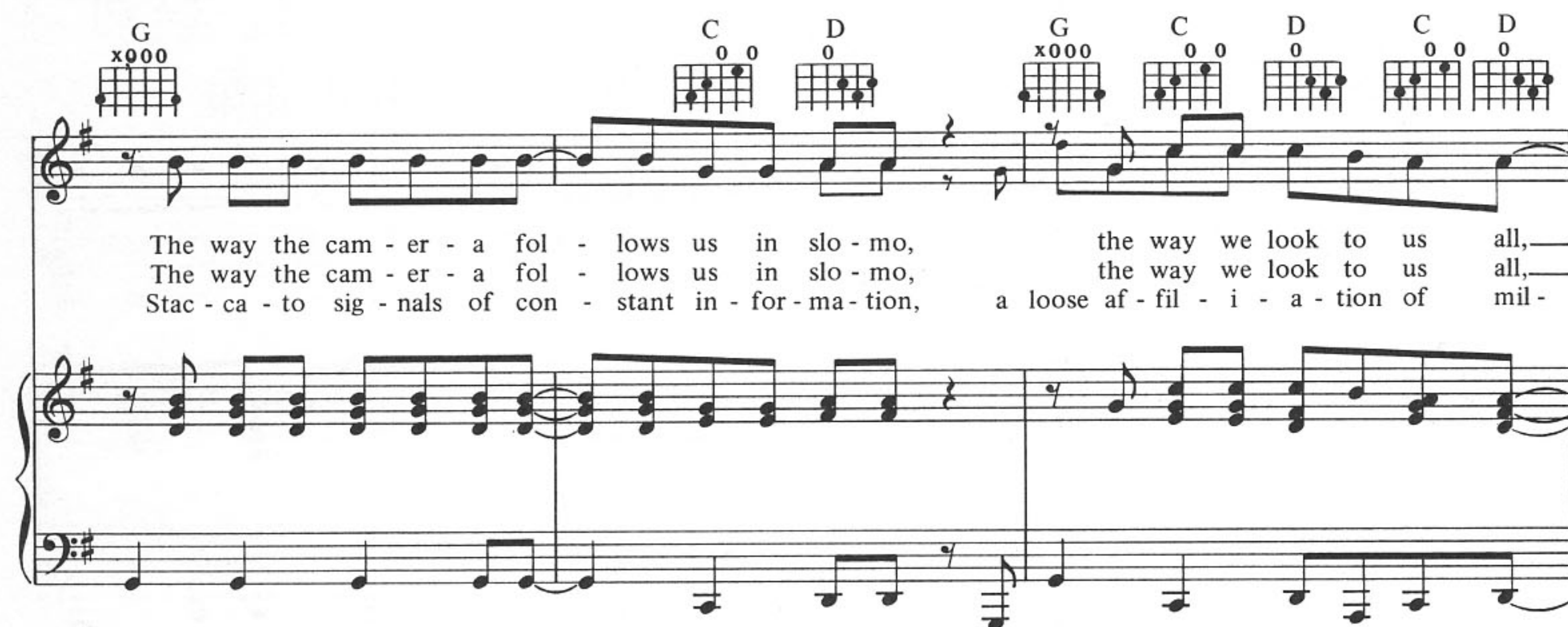
— There was a bright light, a shat - ter - ing of shop win-dows, the
 — And the dead sand was fall - ing on the chil-dren, the
 he - ro up the pop-charts. Med - i - cine is mag - i - cal and mag - i - cal is art. There go the

A5 0 x0 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0 G x000

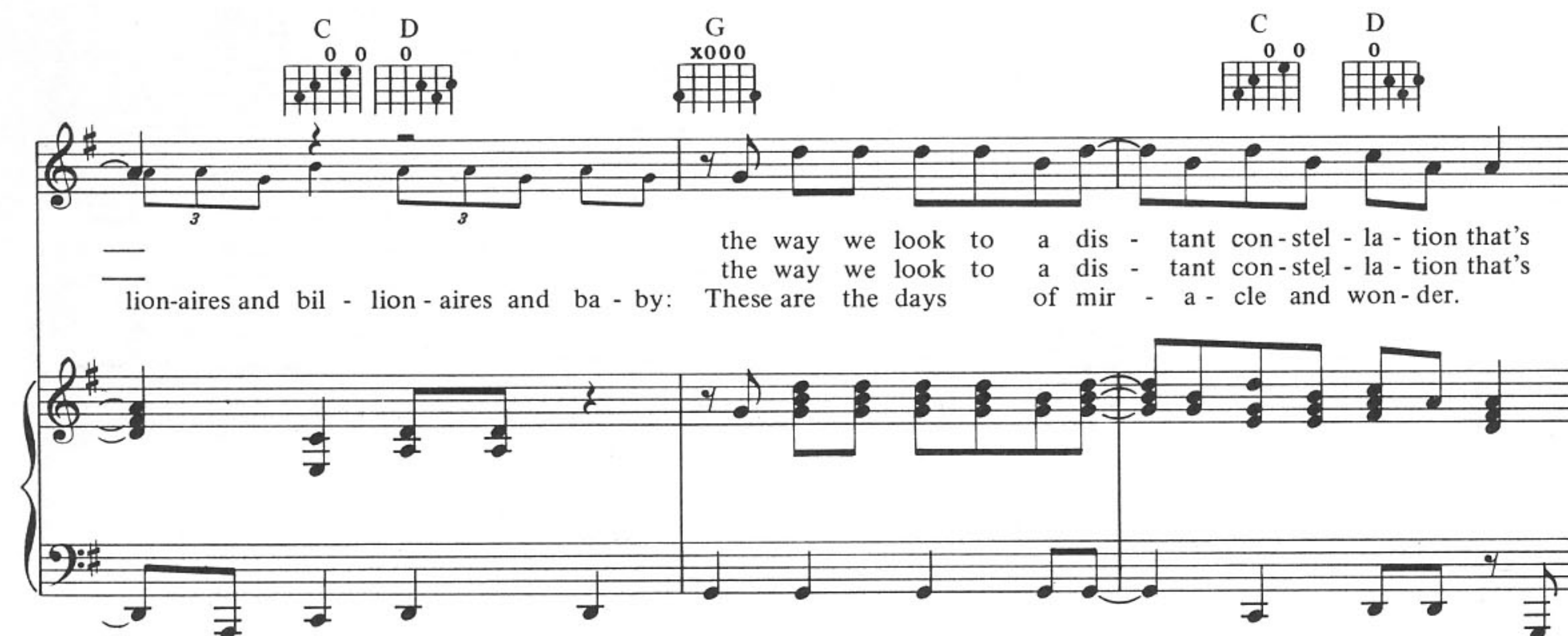
bomb in the ba - by car-riage was wired— to the ra - di - o.— These are the days— of mir -
 moth-ers and the fa - thers and the au - to - mat - ic earth. These are the days— of mir -
 boy in the bub - ble and the ba - by with the ba-boon heart.. These are days— of la -



a - cle and won - der. This is the long— dis - tance call.
 a - cle and won - der. This is the long— dis - tance call.
 sers in the jun - gle, la - sers in the jun - gle some - where.



The way the cam - er - a fol - lows us in slo - mo, the way we look to us all,—
 The way the cam - er - a fol - lows us in slo - mo, the way we look to us all,—
 Stac - ca - to sig - nals of con - stant in - for - ma - tion, a loose af - fil - i - a - tion of mil -



lion-aires and bil - lion - aires and ba - by: the way we look to a dis - tant con - stel - la - tion that's
 the way we look to a dis - tant con - stel - la - tion that's
 These are the days of mir - a - cle and won - der.

G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0 G x000

dy - ing in a cor - ner of the sky.
 dy - ing in a cor - ner of the sky.
 This is the long dis - tance call.

These are the days— of mir -
 These are the days— of mir -
 The way the cam - er - a fol -

C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 1.2. C 0 0 D 0

a - cle and won - der and don't— cry, ba - by, don't cry,— don't cry.—
 a - cle and won - der and don't— cry, ba - by, don't cry,— don't cry.—
 lows us in slo - mo, the way we look to us all,—

3 C 0 0 D 0 G x000 C 0 0 D 0

— oh yeah.— The way we look to a dis - tant con - stel - la - tion that's dy -

G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0 G x000

ing in a cor - ner of the sky. These are the days— of mir -

3

C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

a - cle and won - der and don't— cry, ba - by, don't cry,— don't cry,— don't cry.

Repeat and fade

G x000 C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

G x000 C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

YOU'RE KIND

WORDS AND MUSIC BY PAUL SIMON

Moderately, with a strong beat (♩ = ♩♩♩)

Tacet

A6

A9

You're kind, you're so kind, — you

D

A

res - cued me when I was blind. — And you put me on your pil - low - when

D

A

E

A

I was on the wall; — you're kind, so kind, — so kind. — And you're

A6 A9 D

good, you're so good;— you in - tro-duced me to your neigh-bor - hood.—

A D A E

Seems like I ain't nev - er had so man - y friends be - fore; that's be - cause you're good, you're so

A Bmaj7 E

good... Why you don't treat me like the oth-er hu-mans do is just a

A7 E Bmaj7

mys - ter - y ——— to me. ——— It gets me ag - i - tat - ed

E A9 F#

when I think that you're gon - na love me now in - def - i - nite - ly So good -

B A9 E

bye, good - bye,-- I'm gon - na leave you now and here's the rea-son why:-- I like to

B9 E B F#

sleep with the win-dow o - pen and you keep the win-dow closed.. So good - bye,-- good -bye,-- good -

B E7 B9

bye.--- Oh,--- oh,--- oh,--- oh,---

Sheet music for guitar and voice, featuring guitar chord diagrams and vocal lines.

System 1:

- Guitar: B7, E7, B9
- Vocal: oh, — oh, — oh, — oh, —

System 2:

- Guitar: B7, E7
- Vocal: doot doot doot doot doot oh, — oh, —

System 3:

- Guitar: B9, B7, F#6
- Vocal: doo doo — doo doo doo —

System 4:

- Guitar: B, A6, A9
- Vocal: doo doo.

D. S. $\frac{3}{4}$ (instrumental) and fade

PIANO/VOCAL/GUITAR

ACE IN THE HOLE
AMERICA
APRIL COME SHE WILL
AT THE ZOO
THE BOXER
THE BOY IN THE BUBBLE
BRIDGE OVER TROUBLED WATER
CECILIA
CLOUDY
CONGRATULATIONS
DIAMONDS ON THE SOLES OF HER SHOES
DUNCAN
EVERYTHING PUT TOGETHER FALLS APART
THE 59TH STREET BRIDGE SONG (FEELIN' GROOVY)
FLOWERS NEVER BEND WITH THE RAINFALL
FOR EMILY, WHENEVER I MAY FIND HER
GONE AT LAST
GRACELAND
A HAZY SHADE OF WINTER
HEARTS AND BONES
HEY, SCHOOLGIRL
HOW THE HEART APPROACHES WHAT IT YEARNS
I AM A ROCK
I KNOW WHAT I KNOW
JONAH
KATHY'S SONG
KEEP THE CUSTOMER SATISFIED
KODACHROME™
THE LATE, GREAT JOHNNY ACE
LATE IN THE EVENING
LOVES ME LIKE A ROCK
MOTHER AND CHILD REUNION
MY LITTLE TOWN
OH, MARION
OLD FRIENDS
ONE MAN'S CEILING IS ANOTHER MAN'S FLOOR
PUNKY'S DILEMMA
RENE AND GEORGETTE MAGRITTE WITH THEIR DOG AFTER THE WAR
RICHARD CORY
ST. JUDY'S COMET
SCARBOROUGH FAIR/CANTICLE
SOME FOLK'S LIVES ROLL EASY
THE SOUND OF SILENCE
STILL CRAZY AFTER ALL THESE YEARS
TAKE ME TO THE MARDI GRAS
THAT WAS YOUR MOTHER
TRAIN IN THE DISTANCE
UNDER AFRICAN SKIES
WEDNESDAY MORNING, 3 AM
YOU'RE KIND