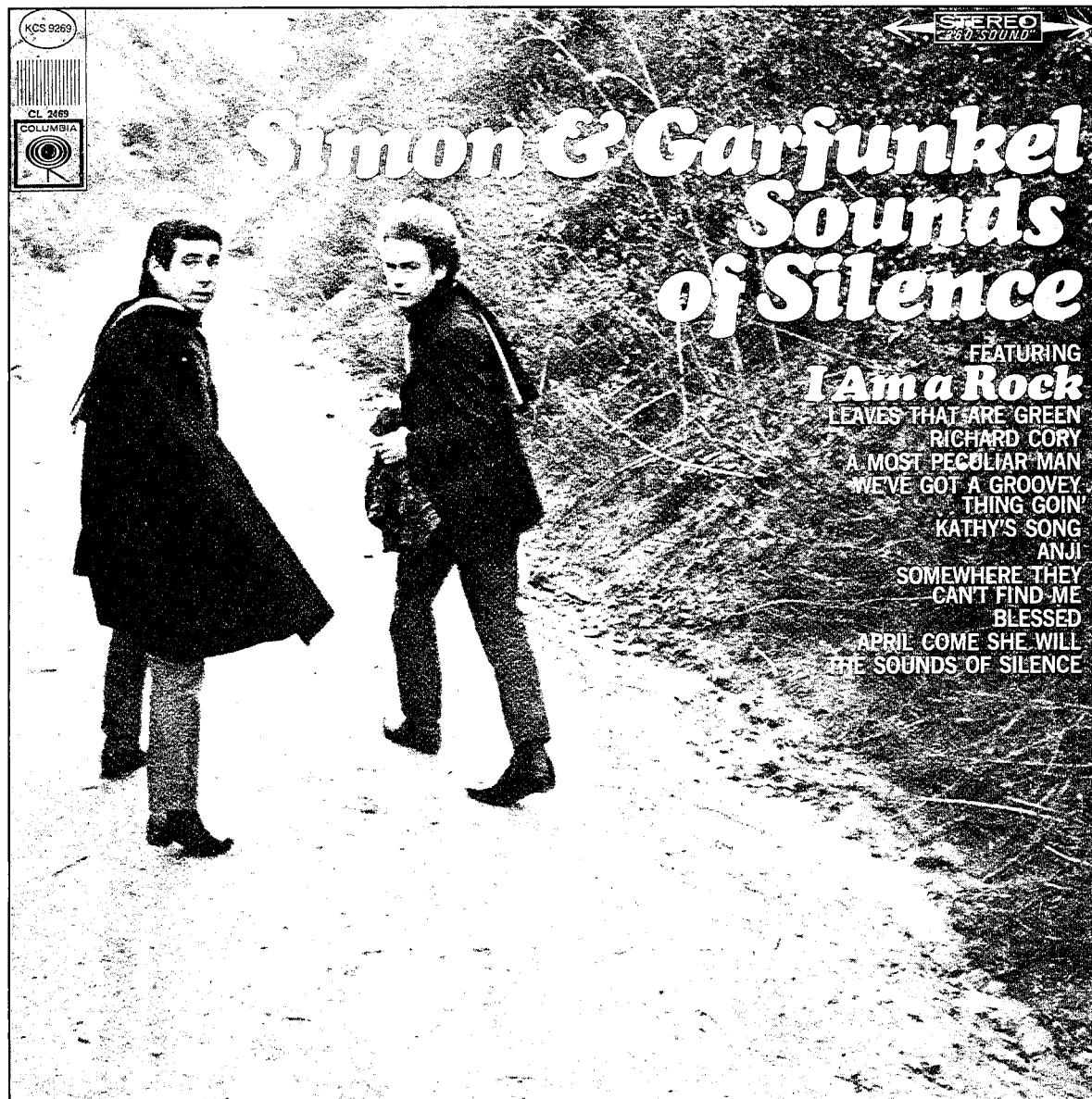


# Sounds Of Silence.



# Kathy's Song

*Words and Music by PAUL SIMON*

Moderately



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



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

G                      Bm                      G                      C  
   

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

Am                      Em                      D  
  

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

G                      C                      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 \_\_\_\_\_

Am Em C Bm7  
 I don't know why I spend my time  
 All that I wear - y held as true  
 Weave their paths and die

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

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

G G C 1.2. G 3. G C G  
 G G C 1.2. G 3. G C G

# The Sound Of Silence

*Words and Music by PAUL SIMON*

Moderately

Musical score for "The Sound Of Silence" by Paul Simon. The score consists of eight staves of music, divided into four systems by vertical bar lines. The music is in common time and includes piano, vocal, and guitar parts.

**Chords and Key Signatures:**

- System 1:** Dm (Guitar), C (Guitar)
- System 2:** (Melody) (Piano/Vocal), Dm (Guitar), F (Guitar)
- System 3:** Bb (Guitar), F (Guitar), Bb (Guitar), F (Guitar)
- System 4:** Bb (Guitar), F (Guitar)
- System 5:** Bb (Guitar), F (Guitar)
- System 6:** Bb (Guitar), F (Guitar)
- System 7:** Bb (Guitar), F (Guitar)
- System 8:** Bb (Guitar), F (Guitar)

**Lyrics:**

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

Dm                    F                    C

mains with - in The Sound Of

Dm



Dm



C

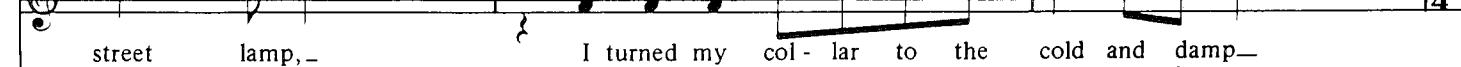
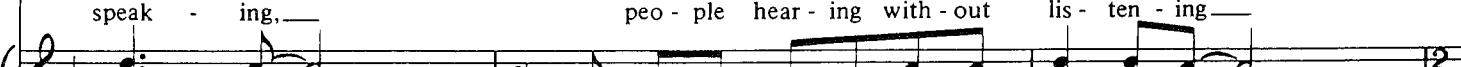
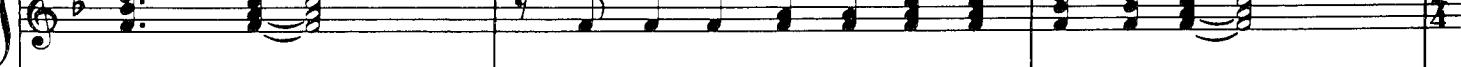
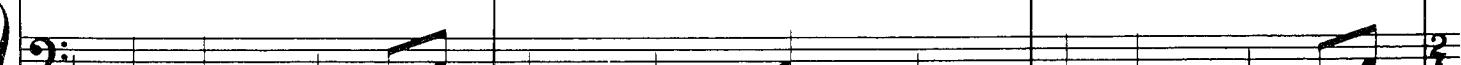


Dm

F

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





B<sub>b</sub>

F

When my eyes were stabbed by the flash of a neon 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<sub>b</sub> F

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

B<sub>b</sub>      F      B<sub>b</sub>

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






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



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





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

*poco a poco dim.*




Sounds Of Si - lence.

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

# Leaves That Are Green

*Words and Music by PAUL SIMON*

Moderately

The musical score consists of two staves. The top staff is for piano/vocal, starting with a dynamic of *mf*. The bottom staff is for bass. The score includes three guitar chords: E<sup>m</sup>, A<sup>7</sup>, and D. The lyrics begin with "I was twenty-one years filled with the love of a girl" followed by a line for the singer to fill in. The score concludes with a final piano/vocal section.

Em                    A<sup>7</sup>                    D

1. I was twenty-one years filled with the love of a girl \_\_\_\_\_ I'm I

G                    C                    D                    G

twen - ty - two now but I won't be for long time  
held her close, but she faded in the night like a poem

I hur - ries meant to write } And the Leaves That Are Green

turn to brown, And they with - er with the

wind, And they crum - ble in your hand.

1.  2.  3. 

Once my heart was I threw a

Em  A7  D 

pebble in a brook And watched the rip - ples  
Hello, Hello, Good - bye, Good - bye, Good -  
Good - bye, Good - bye, Good - bye, Good -

G  C  D  G  A7 

run away And they never made a sound.  
bye, Good - bye, That's all there is.

Em7 A7  D  C  G  Em7  A7  D 

And the Leaves That Are Green turned to brown,

Bm



And they with - er with the wind,—

Em7

A7

D

D.S. § al Coda

And they crum - ble in your hand. \_\_\_\_\_ 4. Hel - lo, Hel -

Coda



Bm



brown. \_\_\_\_\_

A7

A



# Blessed

*Words and Music by PAUL SIMON*

Fairly fast



Bless - ed      are      the  
Bless - ed      is      the  
Bless - ed      are      the



meek land stained      for and glass,      they king win -      shall dow -      in her pane -      it. dom. glass.



Bless - ed      is      the lamb      whose      blood  
Bless - ed      is      the man      whose      soul  
Bless - ed      is      the church      ser - vice      makes

F#m                      Em                      D                      G

flows. ——————  
me be - longs —————— to.  
ner - - vous.

D                      C

Bless - ed are the sat up - on, ——————  
Bless - ed are the meth drink - ers, ——————  
Bless - ed are the pen - ney rookers, ——————  
Spat up - on, —————— Rat  
Pot sel - lers, —————— II  
Cheap hook-ers, —————— groov

G                      D

lu - - - ted on. ——————  
- - - sion dwell - - ers. }  
- - - y look - - ers. }

O

F#m                      Em                      G                      D

Lord, ——————  
Why have you for - - sak - - en me?

1.  
Am

I got no place to go,

Bm

Am

I've walked a-round So - ho for the last night or so

Bm

Am

Ah, but it does - n't mat - ter, no.

D

D.C.

2.  
Am

3

My words trick-le down,

3

Bm

like a wound that I have no intention to

D

*D.C.*

3 Am

heal.

I

Bm

I have tended my own garden much too

No chord

long.

*Repeat and fade*

v v v

v v v

v v v

v v v

v v v

v v v

# Somewhere They Can't Find Me

*Words and Music by PAUL SIMON*

Moderately

Piano/Vocal score for "Somewhere They Can't Find Me". The score includes two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is moderately.

**Verse:**

Chords: Gm (G major), F (F major)

1. I can hear the soft breathing  
 2. (Oh) ba - by, you don't know what I've  
 3. (Oh my) life seems un - re - al, my crime an il -

Chords: Gm (G major), F (F major)

love, As she lies here be - side me a -  
 done, I've com - mit ted a crime, I've  
 lu - sion, A scene bad ly writ - ten in

D7

sleep - with the night.  
brok - en the law.  
which I must play.

Gm

Her hair in a  
While you were here  
And though it puts me up tight to

Piano accompaniment (right hand) consists of eighth-note chords in D7 and Gm.

F

fine mist floats on my pillow, Re -  
sleep - ing you, I and just dream not right to leave you, I When  
leave you, I know it's dream not right to leave you, I When

Piano accompaniment (right hand) consists of eighth-note chords in F.

Gm

E♭

D7

Chorus:

flect - ing the glow of the win - ter moon - light.)  
held up and robbed a liqu - or store } But I've got to  
morn - ing is just a few hours a - way.)

Piano accompaniment (right hand) consists of eighth-note chords in Gm, E♭, and D7.

B<sub>b</sub>                    Gm                    Gm                    F

creep down the al - ley way, fly down the high - way,

Gm                    C                    Gm                    E<sub>b</sub>

Be - fore they come to catch me I'll be

Gm9                    B<sub>b</sub>                    C                    Gm

gone. Some - where They Can't Find Me.

1.2.

3. C                    Gm

2. Oh  
3. Oh my

Repeat and fade

# Richard Cory

*Words and Music by PAUL SIMON*

Moderately

The musical score consists of three staves: a top staff for piano (treble clef), a middle staff for vocal/guitar (bass clef), and a bottom staff for bass guitar. The key signature is A major (two sharps). The tempo is moderately.

**Verse:**

**Dm**

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,—

**C**

**mf**

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

**Dm**

A

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

G

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

Dm C F A

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

F F Dm

style.  
got.  
head.”

But I — work in his fac - to - ry —

The musical score consists of six staves of music. The top two staves are for the Soprano (G clef), the middle two for the Alto (C clef), and the bottom two for the Bass (F clef). The first section starts with an A chord, followed by a melodic line for each part. The second section begins with a G chord. The third section starts with a Dm chord, followed by a C chord, then an F chord, and finally an A chord. The fourth section starts with an F chord, followed by another F chord, and ends with a Dm chord. The lyrics are written below the notes, corresponding to the chords. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like dots and dashes. The bass line features sustained notes and some eighth-note patterns.

G

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

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

— that I could be — Richard Cor - y. —

1.2.  
Dm

3.  
Dm

2. The  
3. He Cor - y. —

**Anji**

by DAVY GRAHAM

**Fast***capo second fret*

Musical notation for the first section of "Anji". The music is in common time (indicated by '4'). The key signature changes from Am to G, then F, and finally E. The first measure starts with a rest followed by a bass note. The second measure begins with a bass note and a treble note. The third measure consists of a sixteenth-note chord followed by a bass note. The fourth measure has a bass note and a treble note. The fifth measure has a bass note and a treble note. The sixth measure has a bass note and a treble note. The seventh measure has a bass note and a treble note. The eighth measure has a bass note and a treble note.

Musical notation for the second section of "Anji". The music is in common time (indicated by '4'). The key signature changes from Am to G, then F, and finally E. The first measure starts with a bass note and a treble note. The second measure has a bass note and a treble note. The third measure has a bass note and a treble note. The fourth measure has a bass note and a treble note. The fifth measure has a bass note and a treble note. The sixth measure has a bass note and a treble note. The seventh measure has a bass note and a treble note. The eighth measure has a bass note and a treble note.

Musical notation for the third section of "Anji". The music is in common time (indicated by '4'). The key signature changes from Am to G, then F, and finally E. The first measure starts with a bass note and a treble note. The second measure has a bass note and a treble note. The third measure has a bass note and a treble note. The fourth measure has a bass note and a treble note. The fifth measure has a bass note and a treble note. The sixth measure has a bass note and a treble note. The seventh measure has a bass note and a treble note. The eighth measure has a bass note and a treble note.

Musical notation for the fourth section of "Anji". The music is in common time (indicated by '4'). The key signature changes from F to E. The first measure starts with a bass note and a treble note. The second measure has a bass note and a treble note. The third measure has a bass note and a treble note. The fourth measure has a bass note and a treble note. The fifth measure has a bass note and a treble note. The sixth measure has a bass note and a treble note. The seventh measure has a bass note and a treble note. The eighth measure has a bass note and a treble note.

Am

T A B

B R

1. E Am 2. E Am

T A B

E No chord

f

T A B

E Am

T A B

E No chord

T A B

Sheet music for guitar showing chords Am, G, F, and E with corresponding fingerings. The music is in common time (indicated by '8') and measures 1-4. The first measure (Am) has a dynamic of *mp*. The chords are indicated above the staff, and the guitar neck below shows the fingerings for each chord.

Am                    G                    F                    E

T 2 0 1 0 2 0 2 | 0 1 0 2 0 0 1 0

A 0 0 3 3 1 1 0 0 | 0 0 0 0 0 0 0 0

B 0 0 3 3 1 1 0 0 | 0 0 0 0 0 0 0 0

Sheet music for Am, G, F, and E chords. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The bottom staff shows a bass clef and a time signature of 4/4. The tablature below the staff shows the strings T, A, and B, with fingerings: T (2), A (2), B (0) for Am; T (0), A (1), B (0) for G; T (0), A (1), B (3) for F; and T (2), A (0), B (1) for E.

Sheet music for guitar showing chords Am, G, F, E, Am, G and corresponding fingerings for the B string.

The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The chords are labeled above the staff: Am, G, F, E, Am, G. The bottom staff shows the guitar neck with six strings. The B string (3rd string) has specific fingerings indicated by numbers: 0, 2, 2, 0, 2, 1, 0, 0, 1, 0, 2, 2, 0, 1, 0, 2, 0, 2. The A string (4th string) has fingerings: 0, 0, 3, 3, 1, 1, 0, 0, 0, 0, 0, 0, 0, 3, 0. The G string (5th string) has fingerings: 0, 0, 3, 3, 1, 1, 0, 0, 0, 0, 0, 0, 0, 3, 0. The D string (6th string) has fingerings: 0, 0, 3, 3, 1, 1, 0, 0, 0, 0, 0, 0, 0, 3, 0.

The image shows a musical score for guitar. The top staff is a treble clef staff with 8 as a time signature. It features three chords: F major (two notes), E major (three notes), and Am (two notes). The bottom staff is a bass staff with 2 as a time signature, showing the bass line for the chords. Fingerings are indicated above the strings: T1, A2, B0 for the first measure; T2, A3, B1 for the second measure; and T2, A3, B1 for the third measure.

3

1. E 3 Am

8

B R

T 3 (4) 3 1 2 0

A 2 0 0 0 0 0

B (0) 0 0 0 0 0

2. E      Am      No chord      E

No chord      E      No chord

E      No chord      Dm

E

F      E      F      E

Am G F E

Am G F E

Am No chord

E A9 D13 A9

Am G F E

T A B

Am G F E Am G

T A B

F E Am G

T A B

F E No chord Em Asus2 rit. Amaj7

T A B

# A Most Peculiar Man

*Words and Music by PAUL SIMON*

Moderately slow

The musical score consists of four staves. The top staff is for the piano, showing treble and bass clefs, a key signature of one sharp, and a tempo marking of "Moderately slow". The second staff is for the vocal part, starting with a D major chord (D, F#, A) indicated by a guitar chord diagram. The lyrics "He was A Most \_\_\_\_\_ Pe - cul - iar Man. \_\_\_\_\_" are written below the notes. The third staff continues the piano accompaniment with a dynamic marking of "mf". The fourth staff continues the vocal line with lyrics "That's what Mis - sus Rior-don said and she should know; \_\_\_\_\_ She lived up -" and includes two endings: one leading to an E minor chord (Em) and another leading to an A7 chord, both indicated by guitar chord diagrams.

Musical score for "The Most Peculiar Man". The score consists of two staves. The top staff is for voice and piano, and the bottom staff is for bass. The key signature is F major (one sharp). The vocal part starts with a melodic line, followed by lyrics: "stairs \_\_\_\_\_ from him She said he was A Most Pe - cul - iar". The piano part provides harmonic support with chords indicated above the staff: D, G, and A7. The bass staff provides harmonic support with chords indicated below the staff: D, G, and A7.

A musical score for two voices and piano. The top staff is for the tenor voice, starting with a D major chord. The lyrics "Man." are written below the staff. The bottom staff is for the bass voice, with the lyrics "He was A" written below it. The piano part is shown with a treble clef and a bass clef, with various chords and rests indicated.

Musical score for piano and voice. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The vocal line begins with "Most \_\_\_\_\_" followed by a melodic line with a sustained note and a short melodic phrase. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The piano accompaniment continues with eighth-note chords.

A musical score for a voice and piano. The vocal part is in E major (Em) and common time. The lyrics are: "He lived all alone with - in a house, With - in a room,". The piano accompaniment consists of chords in the right hand and bass notes in the left hand.


  
 with - in him - self, \_\_\_\_\_

A Most Pe - cul - iar



D

Man.

He had no

Musical score for piano and voice. The vocal part is in treble clef, G major, 2/4 time. The lyrics are: "friends, he sel - dom spoke And". The piano part is in bass clef, G major, 2/4 time. Measure 11 ends with a fermata over the piano's eighth-note chord. Measure 12 begins with a piano dynamic instruction "p" (piano).

The musical score consists of two staves. The top staff is for voice and guitar, starting with a chord diagram for E major (Em) and a treble clef. The lyrics are:

no one in turn\_\_ ev - er spoke to him, 'Cause he was - n't friend - ly and he

The bottom staff is for piano, featuring a bass clef and a treble clef. It shows a repeating pattern of chords: F#-A-C-G, F#-A-C-G, F#-A-C-G, F#-A-C-G.

A musical score for a voice and piano. The top staff shows a vocal line with lyrics: "did - n't care \_\_ And he was - n't like them. Oh, no! \_\_ He was A". Above the vocal line are three guitar chord boxes: A7, D, and G. The bottom staff shows a piano accompaniment with bass and treble clef staves. It includes dynamic markings (F, B), measure numbers (3, 3, 8), and a fermata over the eighth measure.

A musical score for piano and voice. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 120. The lyrics "Sat - ur - day .." are written below the notes. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of 120. The piano part includes a dynamic instruction "p" (piano).

Em

turned on the gas and he went to sleep— With the win - dows closed— so he'd

B:                   F:                   G:

nev - er wake up To his si - lent world — and his tin - y room; — And

A7

Mis - sus Rior - don says he has a broth - er some - where — Who should be

D                    G                    A7

no - ti - fied — soon. — And all the peo-ple said, — "What a

D                    Bm                    G                    A7                    D

shame that he's dead, But was - n't he A Most Pe-cul - iar . Man?" —

# We've Got A Groovy Thing Goin'

*Words and Music by PAUL SIMON*

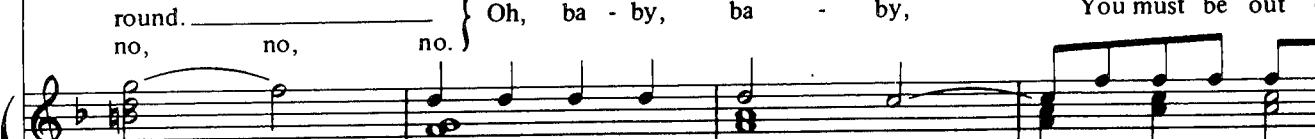
Moderately fast

The musical score consists of three staves. The top staff is for piano/vocal, starting in E-flat major (two flats) and transitioning to C major (no sharps or flats). The middle staff is for piano/vocal, starting in E-flat major and transitioning to D major (one sharp). The bottom staff is for piano/vocal, starting in E-flat major and transitioning to B-flat major (one flat). The lyrics are as follows:

1. Bad news, bad news!  
I heard you're pack - in' to leave!  
2. wrong,  
I never hit you when you're  
3. know  
If you're fix - in' to go,

down,  
I come a - run - nin' right o - ver;  
I al - ways gave you good lov - in',  
I can't make it with - out you;



  
 lieve round. it. } Oh, ba - by, ba - by, You must be out of your  
 no, no. no. }  


Dm

B♭

mind. Do you know what you're kick - in' a - way?

A. Dm

We've got a groov - y thing go - in', ba - by,

A. 1.2. Dm

We've got a groov - y thing.

A. *tacet*

2. I nev - er done you no  
3. There's some-thin' you ought to

*3. Repeat and fade*  
Dm

We've got a groov - y thing go - in', ba - by, We've got a groov - y thing.

# April Come She Will

*Words and Music by PAUL SIMON*

Moderately

The musical score consists of eight staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom six staves are for the guitar, showing chords and strumming patterns. The lyrics are integrated into the vocal line, with some words appearing below the staff. The key signature is G major (one sharp), and the time signature is common time.

**Piano (Top Staves):**

- Staff 1: Treble clef, G major (one sharp). Dynamics: *p*, *p*, *p*, *p*.
- Staff 2: Bass clef, G major (one sharp).

**Guitar (Bottom Six Staves):**

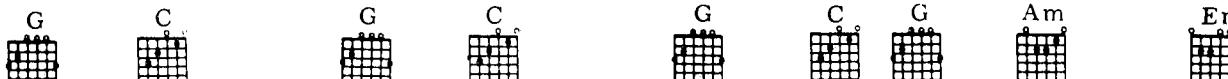
- Chords indicated below the staff: G, C, G, C, G, C, G; A, June; Am, Em, Fmaj7, Em, C; D, G, Em; Am, Em; she will stay, she will fly; Rest - ing in my And give no warn - ing.

**Lyrics:**

- June
- A pril, Come she'll change She Will her tune,
- When streams are ripe and swelled with rain; May, Ju - ly,
- In rest - less walks she'll prowl the night;
- she will stay, she will fly
- Rest - ing in my And give no warn - ing

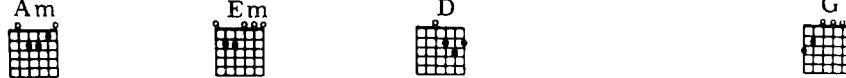
Am Em G C G  

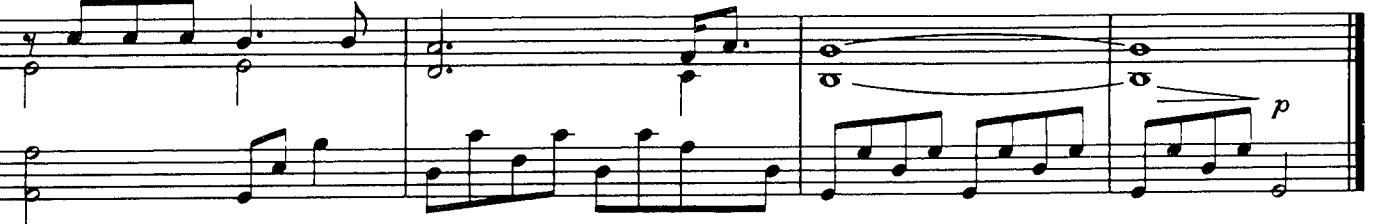
 arms a - gain.  
 to her flight.

G C G C G C G Am Em  

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

Fmaj7 Em C D G Em  

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

Am Em D G  

 A love once new has now grown old.



# I Am A Rock

*Words and Music by PAUL SIMON*

Slowly

The musical score consists of four staves. The top staff is for the vocal part, starting with a piano introduction. The second staff is for the piano. The third staff is for the guitar, showing chords C, F, and C. The fourth staff is for the vocal part, continuing the lyrics. The fifth staff is for the piano. The sixth staff is for the guitar, showing chords Dm, G7, F, C, Dm7, and Em7. The seventh staff is for the vocal part, concluding the lyrics. The eighth staff is for the piano.

*mp*

1. A winter's day \_\_\_\_\_  
2. walls, \_\_\_\_\_  
3. love; \_\_\_\_\_  
4. books \_\_\_\_\_

In a deep and dark De - cem - ber;  
A fort - ress deep and might - y,  
But I've heard the word be - fore;  
And my po - e - try to pro - tect me;

*mf*

I am a lone, \_\_\_\_\_  
That none may pen - e - trate.  
It's sleep - ing in my mem - o - ry.  
I am shield - ed in my ar - mour,

Gaz - ing from my win - dow  
I have no need of friend - ship,  
I won't dis - turb the slum - ber of  
Hid - ing in my room,

Dm7                    E m7                    Dm                    F                    G                    F

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 - disdain. }  
 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, -

C                    F                    G7                    1.2.3. C

I am an is - land.

Am                    4. C

2. I've built -  
 3. Don't talk of  
 4. I have my land. And a

mf                    mf

Dm7                    G7                    C                    Dm7                    G7                    C

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