

Int

Legend

A musical notation for a percussion ensemble. The staff is a single five-line staff. The key signature is one sharp (F#), indicated by a sharp sign and the letter 'C'. The time signature is common time, indicated by a 'C' in a circle. The notation includes: a triangle (represented by a triangle symbol) on the first line; a crash (represented by an 'x' symbol) on the second line; piatti (represented by an 'x' symbol) on the third line; gong1 (represented by an 'x' symbol) on the fourth line; gong2 (represented by an 'x' symbol) on the fifth line; snare drum (represented by a quarter note) on the first line; bass drum (represented by a half note) on the second line; and tam tam (represented by a quarter note) on the third line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three staves: voice, percussion, and foley. The voice staff is in treble clef with a common time signature (C). The percussion and foley staves are in common time (C) and use a different notation system, with the foley staff having a 2/4 time signature. The voice staff includes lyrics and musical notation, including a tempo marking of 60 and a key signature change to D major. The percussion and foley staves include a tempo marking of 60 and a key signature change to D major. The foley staff includes a tempo marking of 60 and a key signature change to D major.

voice

60

ROON.

60

Thank you miss Fitt thank you that will do just prop me up against the wall like a load of tarpaul - lin and that wil be

percussion

PERC

VB

Foley

8

rit.

Rn

all for the moment I am sor-ry for all this ramdani miss Fitt had I known you were loo-kin for your mo-ther I should

vb

Red.

15 *rit.* 3

Rn

not have op por tuned you I know what it is Ramdam! come Dol - ly darling let us take up our stand befor the

TYL FTT

PERC

vb

✿

22

Ft

first class smo-kers take my hand and hold me tight you can be pulled un-der you have lost your mother Miss Fitt? Good

TYL

perc

PERC

28

Ft

TYL

BARR

FITT

TYL

morning Mister Ty-ler Good Morning Miss Fitt Good morning Miss Fitt Good mor-ning Mister Bar-rell you have lost your

35

Tyl.

FITT

ROON.

mo ther Miss Fitt she said she would be on the last train! do not im - a-gine be - cause I am si-lent that I am not present and a -

vb

VB

BELLS

PERC

p

43

Rn

TYL

ROON.

live to all that is go-ing on When you say the last train do not flat-ter your-self for one moment be - cause I hold a -

perc

CROTALES

PERC

51

Rn

loof that my sufferings have ceased no the en-ti - re scene the hills the plain the racecourse with it's miles and miles of

rit.

60

Rn

slight

white fence and three red stands the pret-ty lit-tle wayside sta-tion e - ven you your - self, yes I mean it and o-ver

perc

VB

67

Rn

all the cloud-ing blue I see it all I stand here and see it all with eyes through eyes

vb

p

75

Rn

Oh if you had my eyes! you would un der-stand the things they have seen and not looked a - way... this is

PERC

p

perc

rit. sempre rit. rit.

3

85

Rn

no-thing no-thing where did I put that handkerchief? when you say the last train phphp when you say the last train I

TYL

ROON. blows nose

TYL

3

perc

CROTALES

93

Tyl.

take it you mean the twelve thir - ty what else could I mean? what else could I conceive-a-bly mean? then you have no cause for an-

FITT

TYL

3

crotales

BELLS

VB

99

Tyl.

xi - e - ty Miss Fitt for the twelve thir - ty has not yet ar - rived! there no up the line

VB

tymp

perc

vb

BELLS

107

Tyl.

no miss Fitt fol-low the dir-rec -tion of my fin - ger there you see it the sig-nal at the baw-dy

mp

vb

115

Tyl.

hour of nine or three a - las heh hh eh thank you Mis-ter Bar-rell! But the time is now getting on to

BARR chuckle

TYL

ROON.

PERC

VB

121

Tyl.

we all know Miss Fitt we all know on - ly too well what the time is now get-ting on to and yet the

perc

128

Tyl.

cru - el fact re - mains the twelve thir - ty has not yet a - rived! not an acc-i-dent I trust?

FITT

PERC

BELLS

VB

135

Ft

do not tell me it has left the track! Darling Mother with the cold fish for lunch! (he he he) that's e-nough guff out of you

BARR

tym

perc

141

Br

nip up on the platform now and see has Mister Clark an-y thing for us Poor Dan! What ter ri - ble

ROON.

FITT

3

5

tym

perc

CROTALES

VB

146

Ft

TYL

ROON.

TYL poco piu

3

thing has happened now now Miss Fitt do Poor Dan! now now Miss Fitt do not give way to dis-

crotales

151

Tyl.

aside

ROON.

3

4

pair all will come right in the end what is the sit-u - a - tion Mis-ter Bar - rel not a col - lis-ion sure - ly a col-

VB

158

Rn

FITT

TYL

4

lis - sion that would be won - der - ful a col - lis - sion I knew it Come, Miss Fitt let us move a lit - tle

ales

vb

163 ROON.

Tyl. up the plat form yes let us all do that no? you have changed your mind? I a - gree we are better here in the

vb

170 BARR ROON.

Rn. sha-dow of the waiting room Ex-cuse me a mo be-for you slink a - way Mister Bar - rell please a

tym

177 rit. - - -

Rn. statement of some kind I in-sist e-ven the slow-est train on this brief line is not ten minutes and more be-

185

Rn. hind its scheduled time without good cause one i - mages We all know your station is the best run on the en-

tym

vb

193

Rn. ti - re line but there are times when that is just not e-nough just not e - nough! here we are eat-ing our hearts

vb BELLS

201

Rn. out with an - xi-e - ty for our loved ones and he calls it a hitch! some of us like my - self with heart and

tym

bells

BELLS

207

Rn

tym

perc

BELLS

kidney trou-ble might col - lapse at a-ny moment and he calls it a hitch! In our o-vens the Satur-day roast is

rit. **a tempo**

213

Rn

tym

perc

vb

VB

bur-ning to a shri-vel and he Here comes Tom-my run-ning I am glad I have been spared to see this

TYL