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PAUL SIMON COMPLETE VOLUME ONE

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PAUL SIMON COMPLETE VOLUME ONE

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All Around The World Or The Myth Of Fingerprints

Words and Music by PAUL SIMON

Moderately fast

The musical score consists of two staves: a treble clef piano/vocal staff and a bass clef piano/vocal staff. Above the staves are five sets of guitar chords: G (x000), C (0 0) and G (x000), D (0), C (0 0), and G (x000). The vocal part includes lyrics. The piano part features a bass line and chords.

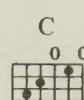
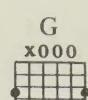
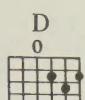
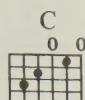
Guitar Chords:

- G (x000)
- C (0 0) and G (x000)
- D (0)
- C (0 0)
- G (x000)

Vocal Lyrics:

O - ver the moun - tain, down_ in the val - ley, lives a for - mer talk -
Out in the In - di - an O - cean some - - where, there's a for - mer ar -
O - ver the moun - tain, down_ in the val - ley, lives the for - mer talk -

show my show host... post, a - Ev - 'ry - bod - y knows his name.
show host Far ban - doned now just like war.
host and wide his name known.



He said, "There's no doubt a - bout - it,
And there's no doubt a - bout - it,
He said, "There's no doubt a - bout - it,



it was a myth of fin - ger - prints.
it was the myth of fin - ger - prints.
it was the myth of fin - ger - prints.

I've



seen them all - and man, - they're all - the same."
That's what old ar - my post - was for.
That's why must learn - to live - a - lone."

To Coda ♪

G
x000

C
0 0

G
x000

Well, the sun gets { wea - ry } and the sun goes down, - ev -
 blood - y

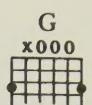
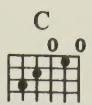
er since the wa - ter - mel - lon. And the lights come up on a black -

C
0 0

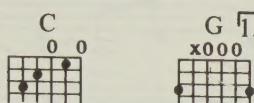
G
x000

- pit town... Some - bod -

y says, "What's a bet - ter thing to do?"



Well, it's not just me and it's not just you. This is all—

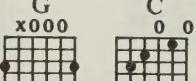


||2.

D.S. al Coda

a - round the world.—

Coda

*Repeat and fade*

Oo,

wee oo,

oh,—

ay.—



Whoa, live on, live on, live on.

Allergies

Words and Music by PAUL SIMON

Medium tempo



Mal - a - dies, — mel - o - dies, —

mp



al - ler - gies to dust — and grain. —

mf



Mal - a - dies,

rem - e - dies. —

Still these al - ler - gies — re -

f

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Moderately fast

main.

cresc.

Am(no 5th) F(no 5th) E♭(no 5th)

My hands can't touch a guitar
go to a famous phy - si -

mf

Em(no 5th) Am(no 5th) F(no 5th) E♭(no 5th) Em(no 5th)

— string. My fin - gers just burn and ache. — My
cian. I sleep in the lo - cal ho - tel. From

Am(no 5th) F(no 5th) E♭(no 5th) Em(no 5th)

head what in - ter - cedes with of my bod - i - ly needs — and we my
I can see the peo - ple like me, — get

10 Am(no 5th)

F(no 5th)

E♭(no 5th)

Em(no 5th)

Am(no 5th)

F(no 5th)

E♭(no 5th)



bod - y won't give it a break.
bet - ter but we nev - er get well.

My So heart I can ask stand a dis - as -
this ques -

Em(no 5th)

Am(no 5th)

F(no 5th)

E♭(no 5th)

Em(no 5th)

ter.
tion

My (it's a heart can take a dis - grace.
ques - tion I of - ten re - peat):

But my
Where do

Am(no 5th)

F(no 5th)

E♭(no 5th)

Em(no 5th)

Am(no 5th)

F(no 5th)

E♭(no 5th)

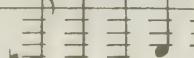
heart is al - ler - gic to the wom - en I love and it's chang - in' the shape of my
al - ler - gies go — when it's af - ter a show and they want to get some - thing to

Em(no 5th)

D

face.
eat?

Al - ler - gies, _____ al - ler - gies. _____



G
x000

F

Am7/E D

Some-thing's liv - ing on my skin.

Doc - tor please, doc - tor please, o - pen up.

1. C Em7/B Am7

It's me a gain.

2. C

The sheet music consists of six staves. The top staff is for the voice, starting with a G chord (x000) and transitioning to an F chord. The lyrics "Some-thing's liv - ing on my skin." are written below the notes. The second staff is for the piano. The third staff continues the voice part with a G chord (x000). The fourth staff shows the piano accompaniment with eighth-note patterns. The fifth staff begins with a C chord (000), followed by Em7/B (x00) and Am7 (000) chords. The lyrics "Doc - tor please, doc - tor please, o - pen up." are written below the notes. The sixth staff continues the piano accompaniment. The bottom staff is for the voice, starting with a C chord (000) and transitioning to an F chord. The lyrics "It's me a gain." are written below the notes. The piano accompaniment continues on the bottom staff.

F7

Mal - a - dies, —

mel - o - dies, — al - ler - gies —

to dust and grain. — Mal - a - dies, —

rem - e - dies. — Still these

E♭



al - ler - gies_ re - main.

Gm7
3fr.



Cm
3fr.



G7
x000



D7
0



Am(no 3rd)
0 x0



I can't breathe!

1.-4.

5.

America

Words and Music by PAUL SIMON

Bright waltz tempo

The musical score consists of six staves of music. The top staff is for the piano, showing chords and bass notes. The second staff is for the vocal part, with lyrics. The third staff is for the guitar. The fourth staff is for the piano. The fifth staff is for the vocal part, continuing the lyrics. The sixth staff is for the piano.

Piano/Vocal/Guitar Chords:

- Staff 1: Eb, E♭maj7, Cm, Eb, Ab
- Staff 2: "Let us be lov - ers, We'll mar - ry our for - tunes to - geth - er."
- Staff 3: Eb, Ebmaj7
- Staff 4: (No specific chords shown)
- Staff 5: I've got some real es - tate
- Staff 6: Cm, Gm7
- Staff 7: Here in my bag."
- Staff 8: So we



bought a pack of ciga - a - rettes, — And Mrs. — Wag - ner's

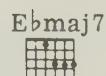


pies, — And walked off — to look for A -



mer

- i - ca. —



"Kath - y," I said, As we

Cm

E_bA_b

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

E_bE_bmaj7

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

B_b

Cm7

It took me four days To hitch - hike from

F

B_b

F

E_bmaj7

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

A musical score for voice and piano in *E♭* major. The vocal line is in soprano range, accompanied by the piano. The score consists of eight staves of music with lyrics. Chords are indicated above the staff, and dynamic markings are included.

Chords:

- Staff 1: *E♭*
- Staff 2: *D♭maj7*
- Staff 3: *D♭*
- Staff 4: *E♭*
- Staff 5: *D♭maj7*
- Staff 6: *E♭*
- Staff 7: *E♭*
- Staff 8: *D♭*

Lyrics:

i - ca." — Laugh - ing on the
bus, Play-ing games with the fac - es,
She said the man in the gab - ar-dine
suit Was a spy.

A_b

A_bmaj7

E_b

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

E_bmaj7 Cm7 E_b6 Cm6(sus)

E

A_bmaj7 E_b E_bmaj7 Cm

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

E_b A_b

one in my rain - coat."

E♭ E♭maj7 Cm

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

Gm7 Gm7 C9

— So I looked at the scen - er - y, —

She read her mag - a - zine; — And the

F E♭ B♭ E♭ E♭maj7

moon rose o - ver an o - pen

Cm7



E♭



A♭



field.

E♭



E♭maj7



Cm



E♭



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

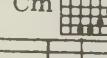
sleep - ing.

I'm emp - ty and

E♭maj7



Cm



ach - ing and I don't know

why."

.



B_b

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

F

B_b F E_bmaj7

come _____ to look for A - mer - i -

E_b F B_b

ca, _____ All come _____ to

Repeat and fade.

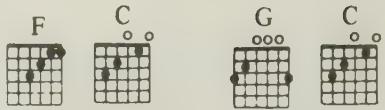
F E_bmaj7 E_b

look for A - mer - i - ca. _____

American Tune

Words and Music by PAUL SIMON

Moderately slow



The musical score consists of ten staves of music for voice and piano/guitar. The vocal part is in soprano clef, and the piano/guitar part is in bass clef. The score includes lyrics and guitar chord diagrams above the staff. The chords are: F, C, G, C, G, E, Am, E7, Am, C, F, C, G, C, G, C, Bdim, Am, E, Am, C9, F, G, F, C. The lyrics are:

Man - y's the time I've been mis - tak -
soul who's not been bat -
mf steady
en and man - y times con - fused.
tered, I don't have a friend who feels at ease.
Yes, and I've
I don't know a
of - ten felt - for - sak en and cer - tain - ly mis - used -
dream that's not been shat tered - or driv - en to its knees..
Oh, but I'm al - right, I'm al - right, I'm just
Oh, but it's al - right, it's al - right, right, for we

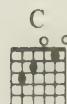
F C G G[#]dim G[#]dim A7 D7 G

bright and bon— road we're trav — vi - vant so far a - ling on, I won - der way from home, what's gone wrong, so —

C(G bass) G C

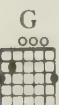
I don't know a —

I can't _ help it, I won - der — what's gone wrong.

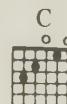
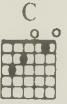
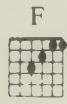


And I dreamed I was dy-ing,

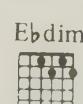
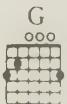
I dreamed that my soul—



rose un - ex - pect - ed - ly, _____ And look - ing back down at me,



smiled re - as-sur-ring - ly. And I dreamed I was fly-ing,



And high up a - bove____ my eyes could clear - ly see____ the Sta-tue of

G(D bass) F C G C

Lib-er-ty sail-ing a-way to sea,- and I dreamed I was fly-ing.

F C G C G E Am E7

We come on the ship they call—the May-flower, We come on the ship that sailed—the moon...

Am C F C G C G C Bdim

We come in the a-ge's most un-der-tain hours and

Am E Am C9 F G

sing an A-mer-i-can Tune, Oh,— and it's al-right, it's

26

al - right, it's al - right.— You can't be for - ev - er blessed. —

Still, to - mor - row's goin' to be an - oth - er work - ing day, And I'm

try - ing to get some rest, — That's all I'm try - ing, to get some -

rest.

ritard.

Ace In The Hole

Words and Music by PAUL SIMON

Brightly

Musical score for the first section of "Ace In The Hole". The score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano or keyboard. The vocal part starts with a dynamic of **A7**, followed by **Bm** and **A7**. The piano part has a dynamic of **mf**. The vocal part continues with **Bm** and **A7**.

Musical score for the second section of "Ace In The Hole". The score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano or keyboard. The vocal part starts with **Bm** and **A7**. The piano part has a dynamic of **mf**. The vocal part continues with **Bm** and **A7**.

Musical score for the third section of "Ace In The Hole". The score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano or keyboard. The vocal part starts with **A7**, followed by **Bm** and **A7**. The piano part has a dynamic of **mf**. The vocal part continues with **Bm** and **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.
 Once I was cra - zy, and my ace in the hole was
 Some peo-ple say mu - sic, that's their ace in the hole.

When I'm
 that I
 just your

Bm A7

Bm A7

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 \sharp m7-5

Dmaj7

oh, yeah." Ace in the

C \sharp m7-5

A \sharp 07

Bm7

To Coda ♫

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

Dm6/F

A

Bm7/A

I'm your guar - an - tee.

A7

Shuffle beat ($\text{D} = \text{D} = \frac{3}{8}$)

($\text{D} = \text{D}$) 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

The score consists of six systems of music. The first system starts with an A7 chord. The second system features a 'Shuffle beat' indicated by a '(D = D = 3/8)' instruction. The third system contains chords G/D, G, and F#m. The fourth system contains chords Bm, E7, and A. The fifth system contains chords A7, G/D, and G. The sixth system contains chords Bm, E7, and A.

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.

Bm

E

Tacet

Tempo I

A7
(=d)

Bm

A7

Bm

A7



D. S. (no repeats) al Coda

Musical score showing two staves of music. The top staff has a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. Chords shown are Bm and A7.

Coda

Dm6/F



The coda section begins with a treble clef, two sharps, and common time. The lyrics "I'm your guar - an - tee." are written below the notes. Chords shown are Dm6/F, A7, Bm, and A7. The bass staff shows a sustained eighth note with a bass clef and one sharp.



Continuation of the musical score. The top staff has a treble clef, two sharps, and common time. The bottom staff has a bass clef, one sharp, and common time. Chords shown are Bm and A7.



Final section of the musical score. The top staff has a treble clef, two sharps, and common time. The bottom staff has a bass clef, one sharp, and common time. Chord shown is A.

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 in treble clef and the left hand in bass clef. The bottom six staves are for a guitar, with chords indicated below each staff. The lyrics are written below the guitar staves.

Piano (Top Staves):

- Staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *p*, *p*, *p*, *p*.
- Staff 2: Bass clef, key signature of one sharp (F#).

Guitar Chords:

- Staff 1: G, C, G, C, G, C, G.
- Staff 2: A, June pril, Come she'll change She Will tune,
- Staff 3: Am, Em, Fmaj7, Em, C.
- Staff 4: When streams are ripe and swelled with rain; May, Ju - ly,
- Staff 5: D, G, Em, Am, Em.
- Staff 6: — she will stay, Rest - ing in my
- Staff 7: — she will fly And give no warn - ing
- Staff 8: —

Am Em G C G

arms to a - gain. her flight.

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.

p

At The Zoo

Words and Music by PAUL SIMON

Moderate tempo

Cmaj7



mp

F

B♭

C7

I do be - lieve —

it, —

I do be - lieve — it's true. —

B♭

B♭

Gm

D7

(Hum) —

(Hum) —

Sheet music for a musical piece. The vocal part is in soprano range, and the piano part provides harmonic support. Chords indicated above the vocal line include Gm, B♭, F7, B♭, D7, Gm, and D7. The vocal line features two hum sections. The lyrics begin with "It's a light and tumble jour - ney, from the East - side to the park..". The piano part includes dynamic markings like *mf*. The next section of lyrics is "Just a fine and fan - cy ram - ble to the zoo.". The final section begins with "But you can take the cross - town bus,— if it's rain - in' or it's cold,— And the". The piano part continues throughout all sections.

Gm B♭ F7 B♭ D7 Gm D7

(Hum) (Hum)

Gm Dm7 B♭ Gm Dm7 B♭ Dm7

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

mf

Gm Dm7 B♭ Dm Gm Dm7 F F7

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

B♭ D7 Gm7 Dm7 B♭ D7 Gm Dm7

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



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



do. _____

Oo _____

Oo _____



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



I do be - lieve _____ it, _____

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

Dm7 B_b

F7 B_b

D7 Gm

D7 Gm

(Hum) _____ (Hum) _____ Oh _____

B_b F7 B_b D7 Gm D7 Gm F7 B_b D7

(Hum) _____ The mon - keys stand for

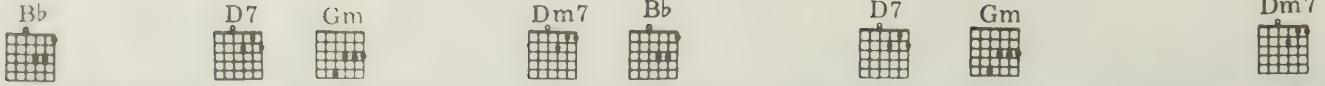
mf

Gm Dm7 B_b D7 Gm 11 Gm Dm7 B_b D7

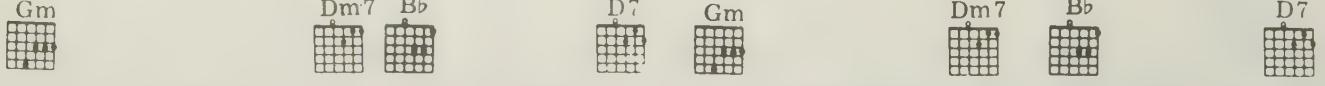
hon - es - ty, — Gir - affes are in - sin - cere, And the el - e - phants are

Gm Dm7 F F7 B_b D7 Gm Dm7

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


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


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


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


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

Repeat and fade

Armistice Day

Words and Music by PAUL SIMON

Moderately

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff.

Piano (Top Staff):

- Key signature: F major (one sharp).
- Time signature: 4/4.
- Dynamic: *mf*.
- Chords indicated above the staff: D, G, F♯m, Em (Omit 3rd), A (Omit 3rd), and D.
- Performance instructions: Slurs and grace notes.

Vocal (Bottom Staff):

- Key signature: F major (one sharp).
- Time signature: 4/4.
- Lyrics:

 - On Ar - mis - tice Day, the Phil - har - mon - ic will play, But the
 - songs that we sing will be sad.
 - Shuf - flin' brown tunes, Hang - in' a - round,

- Performance instructions: Slurs and grace notes.

D7 D G

a - hoo.

F#m E m D

Mm

No long drawn blown out ex - cus - es were made, When I

G D

G F#m Em (Omit 3rd) D (Omit 3rd)

need - ed a friend, she was there,

A
(Omit 3rd)

D

Just like an eas - - - - - y chair.

Oo - - - - -

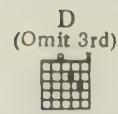
G

F#m Em D

Mm - - - - -

Ar - mis - tice Day, -

Ar - mis - tice Day, -



That's all I real - ly want - ed to say._

A
(Omit 3rd)

D
(Omit 3rd)

Oh,
Oh,

I'm wear - y from wait - ing____ in Wash - ing - ton D.
con-gress wo - man,____ won't you tell that con - gress

C.
man,

I'm com - ing to see my con - gress - man, but he's a
I've wait - ed such a long time, I've 'bout wait - ed

A
(D bass)

Wear - y from
Oh, con - gress
3

8

void - in' me.
all I can.

wait - ing down in Wash - ing - ton D. C.
wo - man, won't you tell that con - gress - man.

1.

2. *Fade*

The musical score consists of six staves of music. The top staff is Treble clef, the second is Bass clef, and the third is Alto clef. Chords are indicated by small boxes above the staves: 'A' (D bass) above the Treble staff, 'G' (D bass) above the Bass staff, and 'D' above the Alto staff. The lyrics 'void - in' me. all I can.' are in the first section, and 'wait - ing down in Wash - ing - ton D. C. wo - man, won't you tell that con - gress - man.' are in the second section. Measure numbers 3 and 8 are shown. The score concludes with a '1.' and '2. *Fade*' instruction.

Baby Driver

Words and Music by PAUL SIMON

Moderate bright tempo

A musical score for piano and voice. The piano part is in common time, treble clef, with a key signature of one sharp (F#). The vocal part is in common time, bass clef, with a key signature of one sharp (F#). The vocal line consists of eighth-note chords. The piano part features eighth-note chords and a bass line.

D
D

1. My dad - dy was a fam - i - ly bass - man, My ma -
 2. (My) dad - dy was a prom - i - nent frog - man, My ma -
 3. (My) dad - dy got a big pro - mo - tion, My ma -

A continuation of the musical score. The piano part is in common time, treble clef, with a key signature of one sharp (F#). The vocal part is in common time, bass clef, with a key signature of one sharp (F#). The vocal line consists of eighth-note chords. The piano part features eighth-note chords and a bass line.

ma was an en - gi - neer, — And I — was born — one dark -
 ma's in the Na - val re - serve, — When I — was young — I car -
 ma got a raise in pay, — There's no — one home, — we're all —

A continuation of the musical score. The piano part is in common time, treble clef, with a key signature of one sharp (F#). The vocal part is in common time, bass clef, with a key signature of one sharp (F#). The vocal line consists of eighth-note chords. The piano part features eighth-note chords and a bass line.



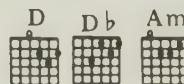
ried gray morn — With But I mu - sic com - in' in my ears
 a gun — But I nev - er got the chance to serve
 a lone Oh, come in - to my room and play



I In my ears. — They call
 did not serve. — They call
 Yes, we can play. — I'm not talk -



me Ba - by Driv - er, And once — u - pon a pair of wheels
 me Ba - by Driv - er, And once — u - pon a pair of wheels
 in' a - bout your pig - tails, But talk - in' 'bout your sex ap - peal



3 Hit the road — and I'm gone ah What's my num - ber, I
 Hit the road — and I'm gone ah What's my num - ber, I
 Hit the road — and I'm gone ah What's my num - ber, I



won - der how your en - gine

feels. _____

Ba Ba Ba Ba

won - der how your en - gine

feels. _____

won - der how your en - gine

feels. _____

Ba Ba Ba Ba

Scoot down the road,

What's my num - ber, I

Scoot down the road,

What's my num - ber, I

Scoot down the road,

What's my num - ber, I

won - der how your en - gine

feels. _____

won - der how your en - gine

feels. _____

won - der how your en - gine

feels. _____

1, 2.

3.

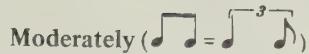
2. My
3. My

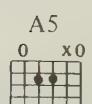
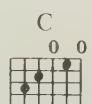
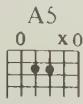
Repeat and fade

The Boy In The Bubble

Words by PAUL SIMON

Music by PAUL SIMON and FORERE MOTLOHELOA

Moderately (



mf

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

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

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

It was a
It was a
It's a

A5 C 0 0 D
0 x0 0 0 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 - er - t 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 0 0
A5 0 x0
C 0 0 D
0 0 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 C 0 0 D C 0 0 D
0 x0 0 0 0 0 0 0
3
G x000
3
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 the days of la -

3 3

Guitar chords: C00, D0, Gx000, C00, D0, C00, D0, C00, D0.

a - cle and won - der.
a - cle and won - der.
sers in the jun - gle,

This is the long - dis - tance call.
This is the long - dis - tance call.
la - sers in the jun - gle some - where.

Piano bass line: eighth-note patterns.

Guitar chords: Gx000, C00, D0, Gx000, C00, D0, C00, D0.

The way the cam - er - a fol - lows us in slo - mo,
The way the cam - er - a fol - lows us in slo - mo,
Stac - ca - to sig - nals of con - stant in - for - ma - tion,

the way we look to us all,
the way we look to us all,
a loose af - fil - i - a - tion of mil -

Piano bass line: eighth-note patterns.

Guitar chords: C00, D0, Gx000, C00, D0.

lion-aires and bil - lion - aires and ba - by: These are the days
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

of mir - a - cle and won - der.

Piano bass line: eighth-note patterns.

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

3

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

a - cle and won - der and don't cry,
 a - cle and won - der and don't cry,
 lows us in slo - mo, the way

ba - by, don't cry,— don't cry.—
 ba - by, don't cry,— don't cry.—
 we look to us all,—

1.2.

3

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

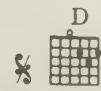
G x000 C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

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

The Big Bright Green Pleasure Machine

Words and Music by PAUL SIMON

With a moving beat



1. Do peo - ple have a ten - den - cy to dump -
 2. (Do) fig - ures of au - thor i - ty just shoot -
 % (Do you) ner - vous - ly a - wait the blows of cru -

mf

on you? -
you down? -
el fate? -

Does your group have more
Is life with - in the
Do your checks bounce high - er

C

cav - i - ties ____ than theirs? ____
bus' - ness world ____ a drag? ____
than a rub - ber ball? ____

Do
Did
Are
you
you

D

all the hip - pies seem ____ to get the jump ____ on you? ____
boss just men - tion that ____ you'd bet - ter shop ____ a - round ____
wor - ried 'cause your girl ____ friend's just a lit - tle late? ____

C

Do you sleep ____ a - lone when oth - ers sleep in pairs? ____
to find ____ your - self a more pro - du - cive bag? ____
Are you look - ing for a way to chuck it all? ____



Well, there's no need to com - plain, —
Are you wor - ried and dis - tressed? —
We can end your dai - ly strife —

We'll e -
Can't
at a



lim - i - nate your pain. —
seem to get no rest? —
rea - son - a - ble price. —

We can Put our You've seen it neu - tral - ize
prod - uct to ad - ver - tised your brain..
the test. in 'Life.'



You'll feel just fine now.



Buy a Big Bright _ Green



1.

Pleas - ure Ma - chine!

2. Do

2. To Next Strain

Fine

chine! chine!

Fade out

A

You bet - ter hur - ry up and or - der one. _____ Our

E

lim - it - ed — sup - supply is ver - y near - ly gone. _____ Do you

A

D.S. al Fine

Blessed

Words and Music by PAUL SIMON

Fairly fast



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



meek for they shall in - her - - it.
land and the king win - dow pane dom.
stained 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 E^m D G

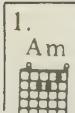
flows. — be - longs — to. —
me. — ner — vous.

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, — Il - —
Cheap hook-ers, — groov - —

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

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



I got no place to go,



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



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



D.C.



My words trickle down,

3

3

Bm

like a wound that I have no intention to

D C. 3.Am

heal. I

Bm

I have tended my own garden much too

No chord

long.

Repeat and fade

Bookends

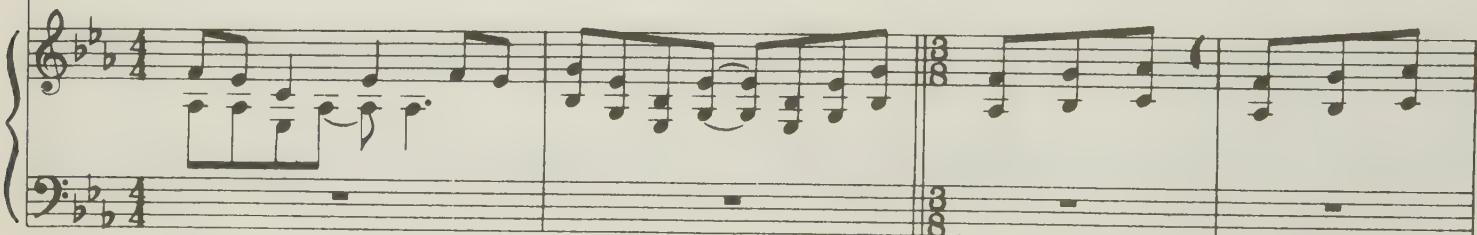
Words and Music by PAUL SIMON

Gracefully



Fm7

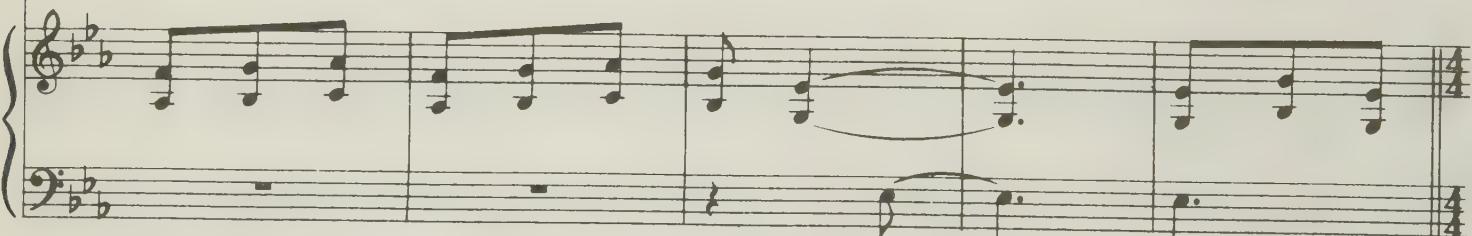
Time it was, And what a



E♭

time it was, it was

A time of



Fm7

E♭

in - no - cence, — A time of con - fi - den - ces. —



Fm7

Long a - go it must be I have a

E♭

pho - to - graph Pre - serve your mem - o - ries; They're all that's

E♭

left you.

Fm7

E♭

Fm7

E♭

ritard

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part includes bass and harmonic indications. Chords shown above the staff include Fm7, E♭, and Fm7 again. Measure numbers 1 through 12 are present above the staff. The lyrics describe a past memory and its preservation through photography. The score concludes with a 'ritard' (slow down) instruction.

The Boxer

Words and Music by PAUL SIMON

Moderate tempo



I am just a poor boy. Though my

mf

mp



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.

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

Dm7



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 -

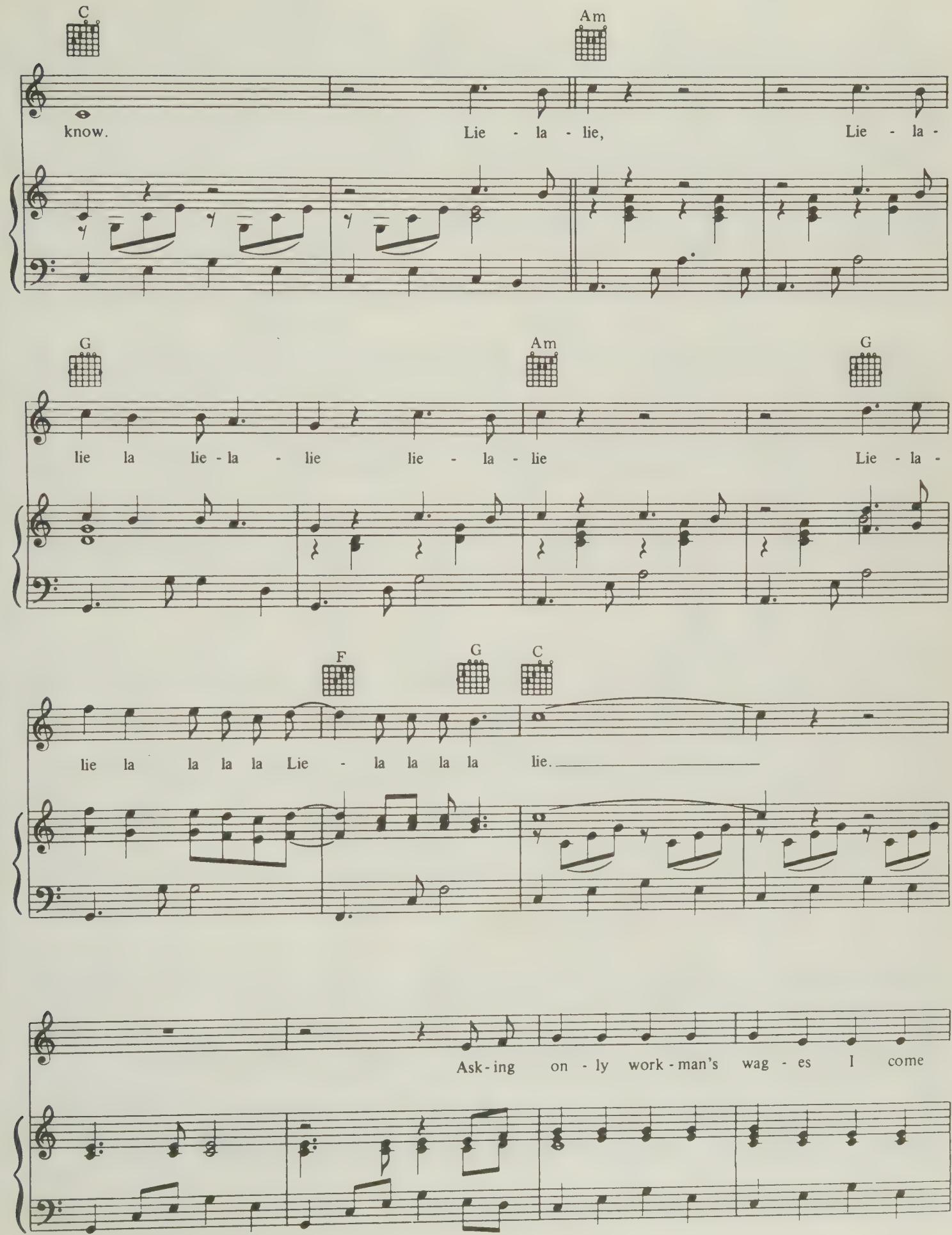
G.  Am.  G. 

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

F.  G.  C. 

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

Asking 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



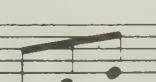
win - ter clothes_ and wish - ing I was gone, ___ go - ing home



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

Bridge Over Troubled Water

Words and Music by PAUL SIMON

Moderato, not too fast, like a spiritual

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts with various dynamics (mf, mp, p) and rests. The third staff is for the guitar, with three chords indicated: Eb, Ab, and Eb. The fourth staff contains lyrics: "When you're weary,—" followed by a measure break, "feel in small," and "When you're on the street," with a dynamic mp. The fifth staff shows piano chords and guitar chords: Ab, Db, Ab, Eb, Ab, Eb, Ab. The sixth staff contains lyrics: "When tears are in your eyes,—" followed by "so hard—" and "I'll dry them all; I will comfort you." The bottom two staves are for the piano.

Eb Ab Eb Bb Cm Bb

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

Bb9 Eb (D bass) In tempo Eb9 Ab F

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

Bb Eb 7 Eb 9 Ab F#dim (A bass) Eb (Bb bass) C7sus C7

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

Ab G7 Cm Eb 7 Eb 9 Ab F#dim (A bass) Eb (Bb bass) C7sus C7

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

A_b B_b 9 (sus) B_b 7 E_b A_b
 I will lay me down.

Eb Ab Eb Ab Rubato
 When you're

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

2(B_b bass) C_m A_b C_m (G bass) G C_m F₇
 Eb Ab C_m Ab Ab_m Eb







Sail on





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







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





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

mp

In tempo

E♭7 E♭9 A♭ F B♭ E♭7 E♭9 A♭ F♯dim (A bass)

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

f

(Bb bass) Cm A♭ Cm G Cm E♭7 E♭9 A♭ Ab maj7 (A bass) F7

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

mf *f* *ff*

(Bb bass) Cm A♭ G7 Cm F9 Fmaj9

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

(Bb bass) Ab Abm Eb

E♭7 E♭9 A♭ F♯dim (A bass)

rall. *fff*

Congratulations

Words and Music by PAUL SIMON

Moderately slow

mp

A11 D (C \sharp bass) D7

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

mf

E m C \sharp 7-5 C6.

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

Bm Am G 3 G (F bass) C \flat (E bass)

I ain't had such mis e - ry since

E+ F A D
 I don't know when,____ oh, and I don't know

G C D G
 when,____ oh, and I don't know when.

C D G D
 I no - tice so man - y peo - ple

D7 E^m C^{#7-5} C_G⁶.
 slip - pin' a - way, And

This block contains four staves of musical notation. The first three staves are soprano voices, and the last one is a bass line. Above each staff, there are hand-drawn diagrams of guitars showing different chord voicings. The first staff starts with an E+ chord, followed by F, A, and D. The second staff starts with G, followed by C, D, and G. The third staff starts with C, followed by D, G, and D. The fourth staff starts with D7, followed by E^m, C^{#7-5}, and C_G⁶. The lyrics correspond to the chords: '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', and 'slip - pin' a - way, And'. The bass line consists of eighth-note patterns.



man - y more wait - ing in the lines

in the

3



court - rooms to - day,

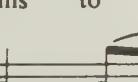
oh, in the

3



court - rooms to - - day.

3



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

3



G C G7

mance... 3

A D G

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

D Em A7 D

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

Em Fm A11 D

I'm hun - 3 gry for learn - - in', 3

This is a handwritten musical score for a vocal and piano/guitar piece. The score consists of four staves. The top two staves are for a treble clef instrument (likely a piano or guitar), and the bottom two are for a bass clef instrument (likely a double bass or cello). Chords are indicated above the staves: G, C, G7, A, D, G, D, Em, A7, D, Em, Fm, A11, and D. The lyrics are written below the staves: 'mance...', '3', 'Love will do you in, and love will wash you out, and need - less to say you', 'won't stand a chance, and you won't stand a chance.', and 'I'm hun - 3 gry for learn - - in', with a '3' written above 'gry'. Handwritten markings include '(F# bass)' next to the Em chord and '3' placed above the first '3' in the final line of lyrics.

D
(C \sharp bass)

D7

E \flat

C \sharp m7-5

Won't you ans - wer me, please.

C6.

Bm Am G

G (F bass)

C (E bass)

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

E+

F

A

D

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

G

C

D

G

ritard.

Cars Are Cars

Words and Music by PAUL SIMON

Moderately bright

The musical score consists of two staves: a treble clef piano/vocal staff and a bass clef piano/vocal staff. It includes three sets of guitar chord diagrams above the staves:

- Set 1: D (0), G (x000), D (0)
- Set 2: G (x000), D (0), G (x000)
- Set 3: D (0), G (x000)

Lyrics:

Cars are cars all o - ver the world. — Cars are
 cars — all o - ver the world. — Sim - i - lar - ly made.
 En - gine in the front.
 Drive 'em on the left.

 D
 G



Sim - i - lar - ly sold.
 Jack in the back.
 Drive 'em on the right.
 In a mo - tor - cade.
 Wheels take the brunt.
 Sus - cep - ti - ble to

1. D

G x000

F/G X

cars_ all o - ver the world._

car keys

G
x000

Cars are

2. C 0 0 D 0 G x000

cars all o - ver the world. _____ Cars are

C 0 0 D 0 G x000 F#m7

cars _____ all o - ver the world. _____ { But I peo - ple had are a

Bm7 C9 Bm7

stran - gers. - They change with like the curve from
car that was more a home. I

Gmaj7
x000

F#m7

Em7

time lived zone in to it, time loved zone in as it, we pol - can - ished ob -

D
0

Bm7

F#m7

serve. chrome. They shut down of their bor - ders and had been

C⁶₉

Gmaj7
x000

Bm7

think more they're like im - mune. my car, They stand prob - on a - their bly

D/C
X

C⁶₉

G
x000

To Coda ♪

dif - f'renc - es would n't - and shoot at have trav - elled the this moon. far.

D. S. (no repeats) al Coda

Cars are
D

Coda

Cars are
G

cars all o - ver the world. Cars are

D G

cars all o - ver the world. Cars are

C D G

cars all o - ver the world. Cars are

Cars are

A musical score for a song titled "Cars". The score consists of four staves. The top staff is for the voice, starting with a C chord (x000) and ending with a G chord (x000). The lyrics "cars all o - ver the world." are written below the notes. The second staff is for the piano. The third staff is for the bass. The fourth staff is for the guitar, showing chords C (000), D (0), and G (x000). The score includes a repeat sign and a section labeled "Repeat and fade".

C
D
G

cars all o - ver the world.

Cars are

Repeat and fade

D
G

Cecilia

Words and Music by PAUL SIMON

Moderate, not too fast, rhythmically

The musical score consists of three staves of music. The top staff is a treble clef staff with a key signature of one flat (B-flat). It features a continuous eighth-note pattern on the first two measures, followed by a repeat sign and another eighth-note pattern. The middle staff is also a treble clef staff with a key signature of one flat. It contains lyrics and corresponding guitar chords: 'Cel ia, you're break-ing my heart,- You're shak-ing my con - fi-dence dai - ly.' The bottom staff is a bass clef staff with a key signature of one flat. It provides harmonic support with a continuous eighth-note bass line.

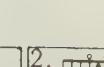
F B_b F B_b F

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

C B_b F B_b F

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



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




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







 lia, Up in my____ bed - room,_ (mak - ing love____) I got up_ to wash






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

F B_b F B_b F

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

mf

C B_b F B_b F

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

B_b F C F

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

Fsus F B_b C

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

B_b F B_b F B_b F

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

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

L.C 2.C B_b F

B_b F B_b F L.C

oh oh

2.C

— oh. Come on home.

d. rall.

A Church Is Burning

Words and Music by PAUL SIMON

Moderately bright tempo

The musical score consists of six staves of music. The top two staves are for piano (treble and bass clef) and the bottom four staves are for guitar (two treble staves for lead and rhythm, one bass staff for bass, and one staff for bass). The key signature is E-flat major (one flat), and the time signature is common time (indicated by a 'C'). The vocal part (lead guitar) begins with a melodic line. The first two chords are E-flat major (three notes) and B-flat major (three notes). The lyrics 'Chorus: A Church Is Burn -' are written below the staff. The next section starts with a B-flat major chord (three notes) followed by a sustained note. The lyrics 'ing - the flames rise high - er -' are written below the staff. The final section starts with an E-flat major chord (three notes) followed by a sustained note. The lyrics 'er -' are written below the staff.

E♭ Gm Fm A♭

— like hands that are pray - ing a - glow in the

B♭ Fm7 B♭ E♭ A♭ Gm Fm

sky——— Like hands that are pray - ing——— the fire——— is

E♭ A♭ E♭ B♭7 E♭ B♭

say - ing, — "You can burn down my church-es — but I shall be — free." —

E♭ B♭ E♭ B♭ E♭ Verse: Fm

Three hood-ed men thru the

3

3

Sheet music for a vocal piece with piano accompaniment. The vocal part consists of four staves of music, each with lyrics. The piano part is indicated by a bass staff and a treble staff with various dynamics and chords. Chord symbols are placed above the vocal staves.

Chords:

- Staff 1: Eb, Fm, Eb
- Staff 2: Ab, Fm, Eb, Db, Eb
- Staff 3: Ab, Fm, Eb, Ab, Bb
- Staff 4: Eb, Bb7, Eb

Lyrics:

back-roads did creep Torch-es in their hands while the vil-lage lies a -
sleep Down— to the church where just hours be - fore
voic - es were sing - ing and hands were beat - ing and say - ing I
won't be a slave an - y more. And A

Chorus:

Church Is Burn - - - - - ing

Piano accompaniment: Bass line and treble line with eighth-note patterns.

the flames rise high - er - like

Piano accompaniment: Bass line and treble line with eighth-note patterns.

hands that are pray - ing a - glow in the sky -

Piano accompaniment: Bass line and treble line with eighth-note patterns.

Like hands that are pray - ing the fire is say - ing, - "You can

Piano accompaniment: Bass line and treble line with eighth-note patterns.

A_b Eb B_b7 E_b B_b E_b B_b

burn down my church-es — but I shall be — free."

E_b B_b E_b Verse: Fm E_b

2. Three hood-ed men, than their hands lit the
 3. A church is more than just tim - ber and

Fm E_b

spark stone Then they fad - ed in the night and they van-ished in the dark And in the
 And free-dom is a dark road - when you're walk-ing it a - lone; But the

A_b Fm E_b A_b Fm E_b

cool fu - light of morn - ing there's noth - ing that re - mains But the
 ture is now and it's time to take a stand So the

A_b E_b B_b7 E_b E_b 2.E_b D.S. al

A_b Fm E_b Cm

A_b B_b A_b Fm

E_b B_b E_b Fm E_b B_b E_b

Cloudy

Words and Music by PAUL SIMON

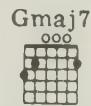
Rubato

Tempo



1. Cloud - y
2. Cloud - y

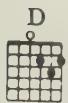
The sky is
My thoughts are



grey and white and
scat - tered and they're

Cloud - y,
Cloud - y,

Some - times I
They have no



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



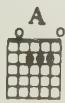
hitch-hike a hun - dred miles.
ech - o and they swell.

I'm a rag - a - muf - fin
From Tol - stoi to Tin - ker

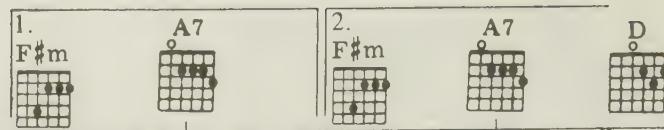


child.
Bell.

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



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



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,



why? And they lin - ger there to die.



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



friend, nei - ther do I, _____

Cloud - y, _____

Repeat and fade out



Cloud - y. _____

Crazy Love, Vol. II

Words and Music by PAUL SIMON

Moderately fast ($\text{D} = \text{G} = \text{A} = \text{B}$)

The musical score consists of eight staves of music. The top staff shows a guitar part with chords G, Am7, G/D, D, G, Am7, G/D, and D. The second staff shows a piano/organ part with eighth-note patterns. The third staff shows a bass line. The fourth staff contains lyrics: "Fat — Char - lie the arch - an - gel sloped in - to the She says she knows a - bout jokes. This time joke is on Fat — Char - lie the arch - an - gel files for di -". The fifth staff shows a piano/organ part. The sixth staff shows a bass line. The seventh staff shows a guitar part with chords Em, D, C, and D. The lyrics "room. me. vorce." are written under this staff. The eighth staff shows a piano/organ part. The ninth staff shows a bass line.

pin - ion a - bout this
pin - ion a - bout that
a year of my life,

and I have no o -
and I have no o -
and then there's all that

3

3

pin - ion a - bout that."
pin - ion a - bout me.
weight to be lost.

Sad as a lone -
Some-bod - y could walk in - to this
She says the joke is on

3

3

3

ly lit - tle wrin-kled room and say your life is
bal - loon. on fire.
me, I say the joke is on her."

He said, "Well, I don't claim to be
It's all o - ver the
I said, "I have no o -

G x000 Am7 0 0 0 G/D 0 D 0 G x000 Am7 0 0 0

hap - py a - bout this, boys,— and I don't seem to be hap - py a - bout — that.”
 ev - 'ning news. All a - bout the fire in your life on the ev - 'ning news...
 pin - ion a - bout that. We'll just have to wait and con - fer.”

G/D 0 D 0 F * Bb C 0 0 F

I don't want no part of this cra - zy love.

Bb C 0 0 F Bb

I don't want no part of your love. I don't want no part— of this cra -



zy love.—

I don't want no part of your

love.—



want no part—

part— of this cra

- zy love.—

I don't want no part of your



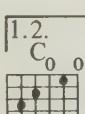
love.

I don't want no

part— of this cra

- zy love.—

I don't want—



D.S. (instrumental) and fade



— no part— of this cra

- zy love.—

— zy love.—

The Dangling Conversation

Words and Music by PAUL SIMON

Moderately in 2

Musical score for the first system of "The Dangling Conversation". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in E-flat major (two flats) and common time (indicated by '2'). The music begins with eighth-note patterns. The bass staff has sustained notes on the first and third beats.

Musical score for the second system of "The Dangling Conversation". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in E-flat major (two flats) and common time. The music continues with eighth-note patterns. The bass staff has sustained notes on the first and third beats. The lyrics begin with "1. It's a".

Musical score for the third system of "The Dangling Conversation". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in E-flat major (two flats) and common time. The music continues with eighth-note patterns. The bass staff has sustained notes on the first and third beats. Chord symbols are shown above the treble staff: Eb, Bb, F, Eb, Bb. The lyrics include:
 still life wa - ter
 read your Em - 'ly
 speak of things that
 col - or,
 Dick-in - son,
 mat - ter,
 of a now late af - ter -
 and I my Rob - ert
 with words that must be

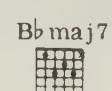
Melody



noon,
Frost,
said,

As the sun shines through the
And we note our place with
'Can an - al - y - sis be

cur-tained lace
book mark - ers
worth-while?



and shadows wash the room.
that measure what we've lost.
'Is the theater real - ly dead?'



And we sit and drink our cof - fee
Like a po - em poor - ly writ - ten
Now the room is soft - ly fad - ed

we are and I

Melody:



couched in our in - dif - fer - ence, like shells up - on the
vers - es out of your rhy - thm, coup - lets out of
on - ly kiss sha - dow, I can - not feel your

F

shore rhyme, hand, You can hear the ocean roar _____ in the and the lost in the }

in syn - co - pat - ed time to me

Melody

E_b B_b F B_b F

dang - ling con - ver - sa - tion _____ and the sup - er - fi - cial

mp

E_b B_b

sighs _____ { the } bor-ders of our lives. _____

B_b 6 B_b maj 7 1.2. B_b 6 3. B_b

2. And you —
3. Yes, we

svabassa

Diamonds On The Soles Of Her Shoes

Words and Music by PAUL SIMON

Beginning by PAUL SIMON and JOSEPH SHABALALA

Moderately ($\text{D} \text{ D} = \text{E} \text{ E}$)



The musical score consists of four staves of music. The top staff is for the vocal part, starting with a piano introduction. The lyrics are:

(A - wa a - wa) O -

The second staff is for the piano, marked *mf*. The lyrics are:

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

The third staff continues the piano part. The lyrics are:

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

The bottom staff is also for the piano. The score concludes with a final piano section.



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

4
—

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

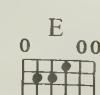
4
—



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

ta

4
—



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

Ta

4
—



B



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



dia - monds on the soles of her shoes,-

dia -

B



B

monds on the soles of her shoes,-

dia - monds on the soles of her shoes,-



dia - monds on the soles of her shoes.

—

Slightly faster (♩ = ♩)



Tacet

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



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

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



dia - mons 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

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



walk - ing blues,
af - ter shave

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

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff.



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 -



3

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

3



dia dia-monds on_ the soles of their shoes. } monds."

And I could say



oo.

{As if
And}

B_b C 0 0 F

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

B_b C 0 0 F 3

ev - 'ry - bod - y here would know ex - act - ly what I was talk - ing a - bout.... Talk - in' 'bout 3

B_b C 0 0 F B_b C 0 0

dia - monds on the soles_ of her shoes.

F F/B_b B_b/C C 0 0 F F/B_b B_b/C C 0 0

F Bb C₀₀ F Bb C₀₀

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

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

Repeat and fade

F Bb C₀₀

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

Duncan

Words and Music by PAUL SIMON

Moderately slow and steady

The musical score consists of six staves of music. The top staff shows a guitar part with a continuous eighth-note pattern, marked *mp*. The second staff shows the vocal melody in treble clef, with chords E_m, D, and G indicated above the notes. The lyrics for the first line are: "1. Coup - le in the next room bound to win a prize, They've been". The third staff continues the vocal line with chords C and G, and the lyrics: "go - in' at it all night long, Well, I'm tryin' to get some sleep, but these". The fourth staff begins with a bass line, followed by the vocal line with chords C and G, and the lyrics: "motel walls are cheap, Lin - coln Dun - can is my name and here's my". The fifth staff continues the bass line and vocal line. The sixth staff concludes the vocal line.



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

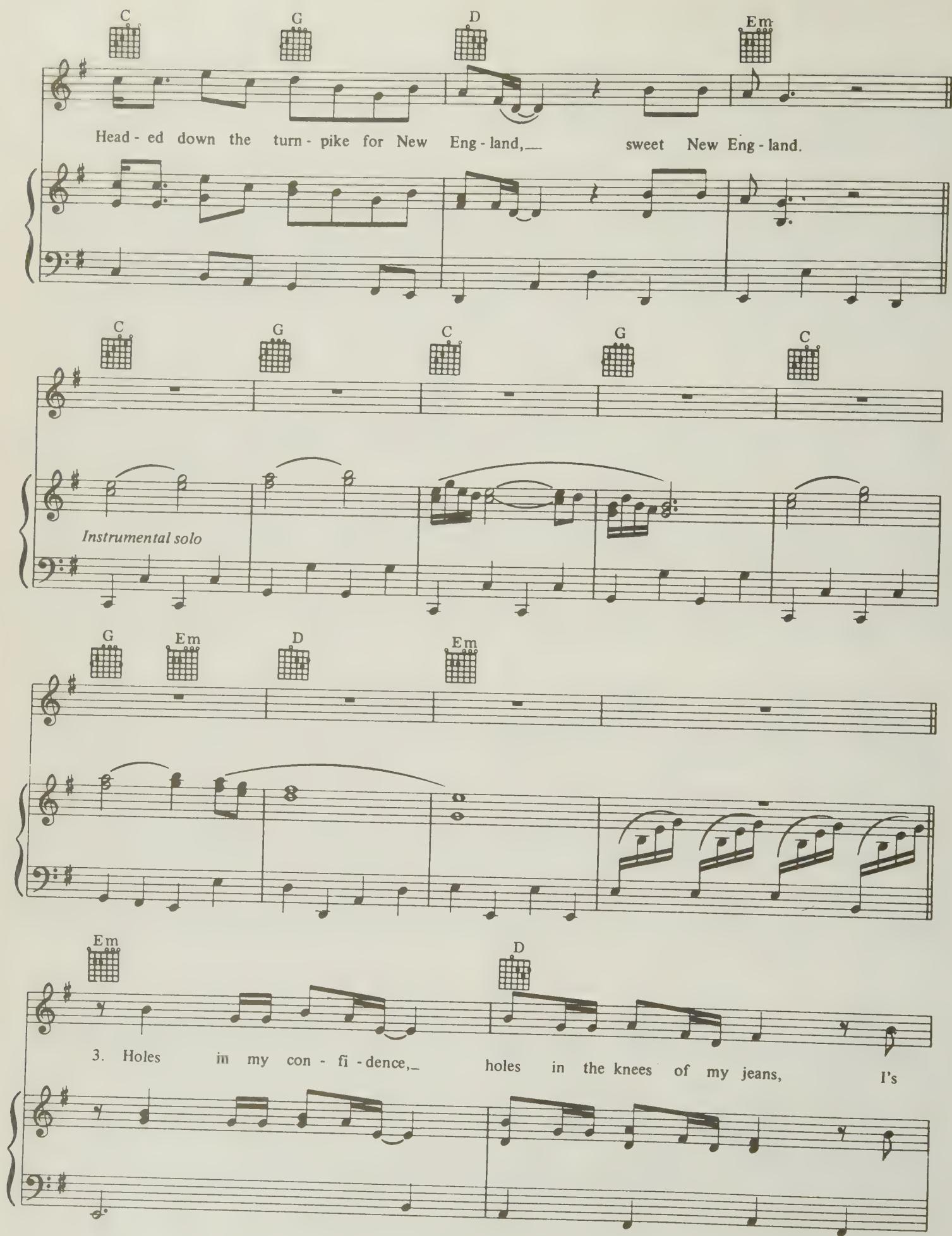


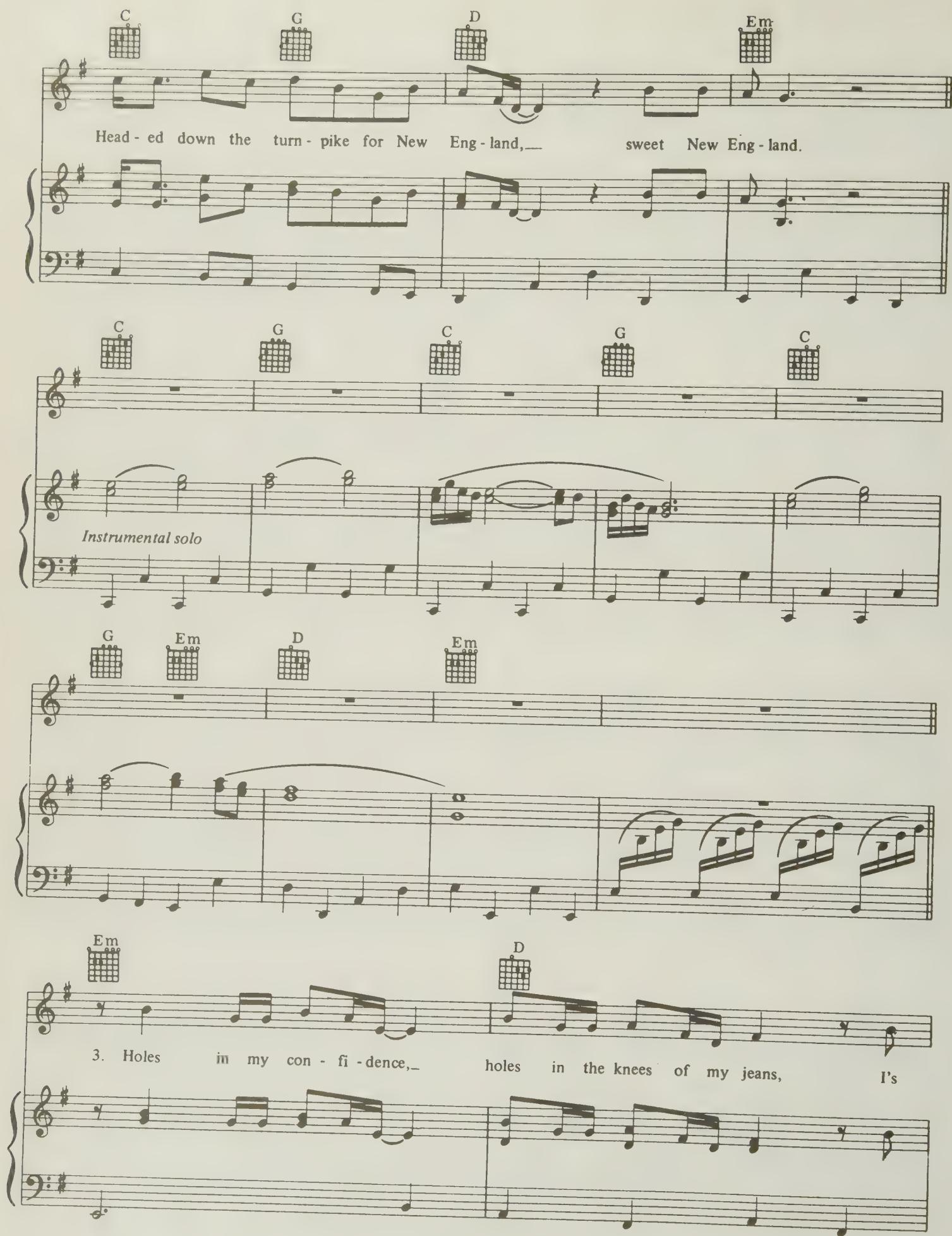
I was born in the bore - dom and the chow - der,

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



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 E m
 hock it, _ I'd like to hock it. 4. A
 E m D
 young girl in a park - ing lot _ was preach - in' to a crowd, _ sing - in'
 5

This page contains musical notation for a song, likely for a ukulele or guitar. It includes five staves of music with lyrics. Chords are indicated above the staff by small boxes containing letters: G, A, D, C, and G. The lyrics describe a person's desire for wealth and status, mentioning a pocket, a ring, and hocking items. The final section mentions a young girl preaching to a crowd. Measure numbers 4 and 5 are also present.

G A D

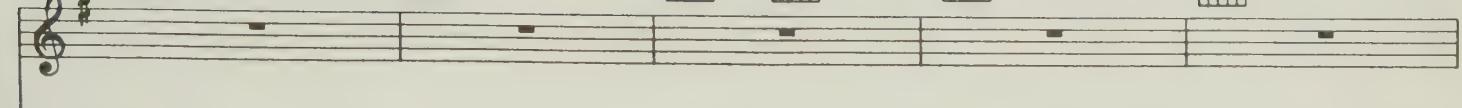
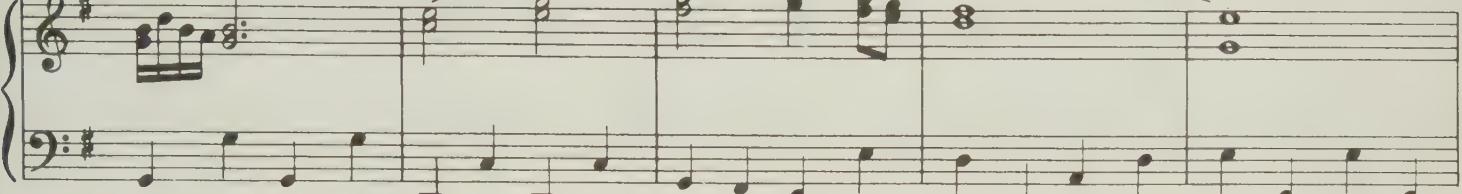
sacred songs and reading from the Bi - ble, Well, I

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

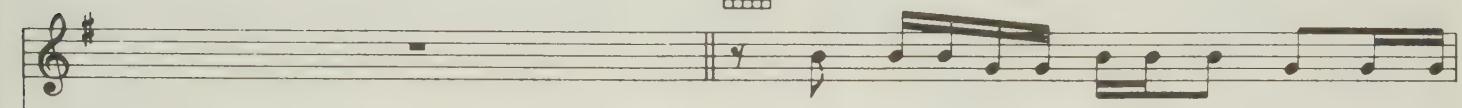
seen that girl as the road to my sur - vi - val.

Instrumental solo

 G  C  G  Em  D  Em

 Em

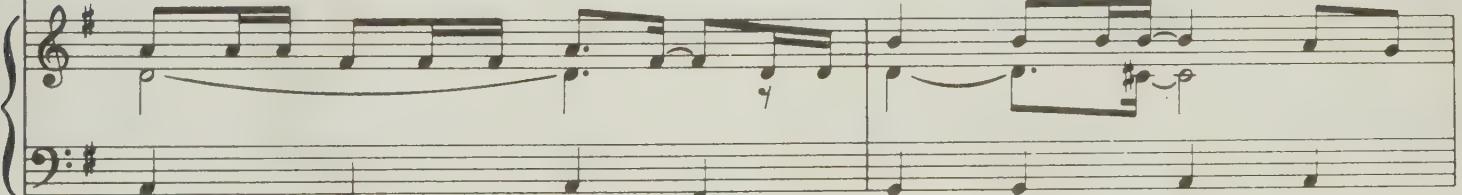
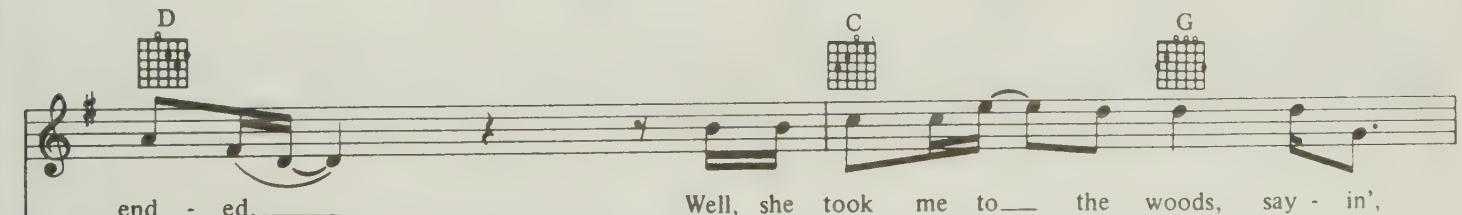



5. Just lat - er on the ver - y same night when I

 D  G 

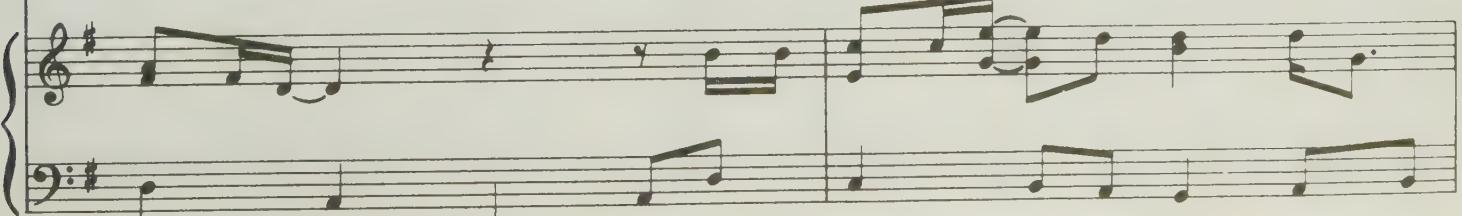
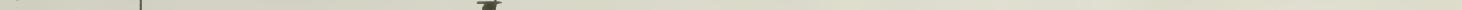
crept to her tent with a flash - light,_ And my long years of in - - no - cence

 D

 C  G

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

A musical score for a vocal piece with piano accompaniment. The score consists of four staves: a treble clef staff for the vocal part, a treble clef staff for the piano, a bass clef staff for the piano, and a bass clef staff for the piano. The vocal part includes lyrics and corresponding guitar chords indicated above the staff. The piano parts provide harmonic support and rhythmic patterns.

The vocal part begins with the lyrics "Here comes some - thin' and it feels so good!" followed by "And just like a dog I was be -". The piano accompaniment features eighth-note patterns and sustained notes. Chords marked above the staff include C, G, C, and G.

The next section starts with "friend - ed, I was be - friend - ed." The piano accompaniment continues with eighth-note patterns. Chords marked above the staff include D and Em.

The third section begins with "6. Oh, oh, what a night, oh, what a gar - den of de - light, Ev - en". The piano accompaniment features eighth-note patterns and sustained notes. Chords marked above the staff include Em and D.

The final section begins with "now that sweet mem - o - ry ling - ers, I was". The piano accompaniment features eighth-note patterns and sustained notes. Chords marked above the staff include G, A, and D.

Throughout the score, the vocal part consists of eighth and sixteenth note patterns, often accompanied by grace notes or slurs. The piano parts provide harmonic support and rhythmic patterns, including eighth-note chords and sustained notes.



5

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

5



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

Fade out



El Condor Pasa

(If I Could)

English Lyric by PAUL SIMON

Musical arrangement by JORGE MILCHBERG and DANIEL ROBLES

Slowly

Slowly

G
Em
G

Em
G

I'd rather be a sparrow than a snail. Yes I would. If I could, I surely would. Hm _____. I'd rather be a hammer than a nail. Yes I would. If I only could, I surely would. Hm _____. A-

C  way, I'd rath - er sail a - way Like a swan that's here and gone. A


C  man gets tied up to the ground, He gives the world its sad-dest sound, its sad-dest


Em  sound.— I'd rath-er be a for-est than a


G  street. Yes I would. If I could, I sure-ly would.— I'd


G

rath - er feel the earth be-neath my feet.

Yes I would.

If I on - ly

could, I sure - ly would.

Em

C

G

C

G

Em

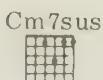
G

The 59th Street Bridge Song (Feelin' Groovy)

Words and Music by PAUL SIMON

Moderately

The musical score consists of four staves of music. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'Moderately'. The second staff shows a bass clef, a key signature of one flat, and a dynamic 'mf'. The third staff shows a treble clef, a key signature of one flat, and a dynamic 'mp'. The fourth staff shows a bass clef, a key signature of one flat, and a dynamic 'p'. Chords indicated above the staff include E♭, B♭, Cm7sus, B♭, E♭, and B♭. The lyrics are: "Slow down, you move too fast. You got to make the morn -". The next section starts with "Cm7sus" and continues with "B♭", "E♭", "B♭", "Cm7sus", and "B♭". The lyrics for this section are: "- ing last. Just kick - in' down the cob - ble stones, -". The music concludes with a final section of chords and notes.



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

3



Hel - lo lamp - post,

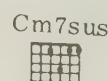
what - cha know - in'

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

8

8

8

8

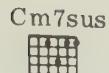
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8

8

8

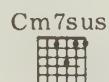
8



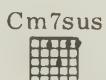
no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and



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



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

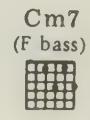


Repeat and fade out

Everything Put Together Falls Apart

Words and Music by PAUL SIMON

Freely



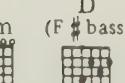
Mm, — par - a - pher - na - lia nev - er hides your brok - en



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.

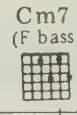


uh huh, _____ I ain't blind, no, some folks are



3

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

 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




Cm7
(F bass)

lie,

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

3 3



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

3 3



- in' you down for dead,

Uh huh, — just re -

3 3



mem - ber what I said!



6



Fakin' It

Words and Music by PAUL SIMON

Moderate tempo, with a beat

E_b

E_b 7

When she goes she's gone,

A_b

G_m

A_b

G

C

If she stays

she stays here.—

The

F

C

B_b 9

A_b

G_m

F_m

girl does what she wants to do.

She knows what she wants to do and I know I'm

E_b

A_b

G_m F_m E_b

E_b 7

Fak-in' it, I'n. not real - ly mak-in' it.

E_b

E_b 7

I'm such a dub - i - ous soul

A_b G_m A_b G C Dm₇ C

and a walk in the gar - den wears me down.

F

C

F

Tang - led in the fall - en vines,

Pick - in' up the punch lines,

Ab maj7 Gm Fm7 Eb

I've just been Fak - in' it,

Ab Ab maj7 Gm7 Fm7

Not real - ly

Eb Eb7

mak - in' it. — (Spoken): No, no, no, no.

Eb E_b7 Ab Gm7

Is there an - y dan - ger? — No, no, not

Ab G C

real - ly. — Just lean on me. —

F C6. Fmaj7 F

Take the time to treat your friend - ly neigh - bors hon - est - ly,

A♭ Gm Fm E♭ Fm E♭ A♭ Gm Fm

I've just been Fak - in' it, Fak - in' it, Not real - ly

E♭ A♭ Gm Fm E♭ Fm E♭

mak - in' it; This feel - in' of Fak - in' it,

A♭ Gm Fm E♭ E♭7

I still have - n't shak - en it.

Pri - or to this life - time I sure - ly was a tail - or. Look at

me.

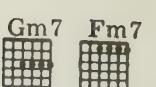
(Spoken): Good morning, Mr. Leach, have you had a busy day? I own a tail - or's face and hands,

I am the tail - or's face and hands.



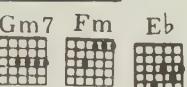


I know I'm Fak - in' it, Fak - in' it, I'm not real - ly

mak - in' it, This feel - in' of Fak - in' it I still have - n't

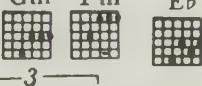




shak - en it, shak - en it. I know I'm Fak - in' it,




I'm not real - ly mak - in' it.



Repeat and fade

Fifty Ways To Leave Your Lover

Words and Music by PAUL SIMON

Moderately

Tacet

Em/G

D6



"The prob - lem is all in - side your
She said, "It grieves me now to

Cmaj7



B7-9



B7



Em



D#7



head," she said to me;
see you in such pain; I wish there was

"the an - swer is eas - y if you to
some - thin' I could do to

Gmaj9+5



B+



Em



D6



Cmaj7



B7-9



B7



take it log - i - c'ly.
make you smile a - gain."

I'd like to help you in your strug - gle' to be free; there must be
I said, "I ap - pre-ci - ate that, and could you please ex - plain a bout the

Em Am7 Em Em/G D6

fif - ty ways to leave your lov - er."
fif - ty ways?"

She said, "It's real - ly not my
She said, "Why don't we both just

Cmaj7 B7-9 B7 Em D#7 Gmaj9+5 B+

hab - it to in - trude;
sleep on it to - night; I hope my mean-ing won't be lost or mis - con-structed.
I'm sure in the morn-ing you'll be - gin to see the light." And then she

Em D6 Cmaj7 B7-9 B7 Em Am7

I'll re - peat my - self at the risk of be - ing crude; there must be
kissed me and I re - al - ized she prob - a - bly was right; there must be

fif - ty ways to leave your
fif - ty ways to leave your

Em

Am7

Em

lov - er,
lov - er,

fif - ty ways to leave your lov - er."

fif - ty ways to leave your lov - er."

Just slip out the

G
(d=d)

B_b6

back, Jack; make a new plan, Stan;

The musical score consists of three staves. The top staff is in treble clef, G major, common time, with lyrics. The middle staff is in alto/bass clef, B-flat major, common time, with dynamics (mf). The bottom staff is in bass clef, G major, common time, with a bass line. Measures are separated by vertical bar lines.

simile

C7



G



you don't need to be coy, Roy, { just get your - self free.
just lis - ten to me. }

B_b6

Hop on the bus, Gus; you don't need to dis - cuss— much;

C7

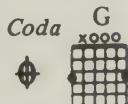
*Last time to Coda*

— just drop off the key, Lee, and get your - self free.

2. G

D. S. (with repeats) al Coda

Slip out the free.



free.

Flowers Never Bend With The Rainfall

Words and Music by PAUL SIMON

Bright tempo

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

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

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

E m 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

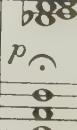
3.

C9add11



rall.

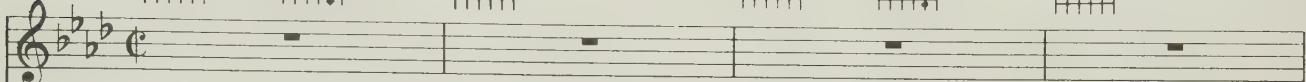
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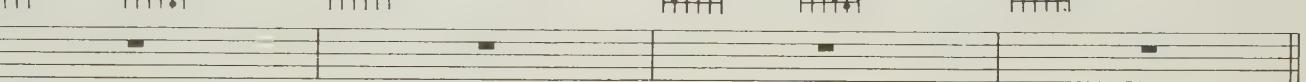
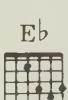
God Bless The Absentee

Words and Music by PAUL SIMON

Moderately



mf




Lord, I am a work - ing man
Lord, I am a sur - geon

and mu-sic is my trade...
and mu-sic is my knife...

B_b9 Fm7 E_b B_b7

I'm trav - 'lin' with this five - piece band; I play -
It cuts a - way my sor - row; it pu -

C9 C7-9 Fm E_b/G

— the ace of spades.— I have a wife and fam -
ri - fies my life. — But if I could re - lease -

A_b6 A⁰7 B_bm A_b E_b/G E_bm/G_b

'ly, — but they don't — see much of me. — God -
my heart and veins — and ar - ter - ies, — I'd say God -

Fm7 C_b9 B_b9 Fm7 E_b 1. B_b7

— bless the ab-sen - tee.—

— bless the ab-sen - tee.—

Fm7 Eb Bb9 Fm7 Eb Bb7

I miss my wom-

Fm7 Eb Bb9 2. Bb7 Ebm7

I miss my bed.

Ebm6 Cbm/Ebb Gb/Db Cm7-5

an so.— I miss my bed. I miss those

Cbmaj7 Bb/C Ebm7

soft plac - es I used to lay my head. My son don't

100

E♭m6 C♭m/E♭ G♭/D♭

need me yet.— His bones are soft.— He

Cm7-5 C♭maj7 B♭/C

flies a sil - ver air - plane. He wears a gold - en cross.—

Fm7 E♭ B♭7

God bless the ab - sen - tee.— Lord, this

Fm7 E♭ B♭9 Fm7 E♭

coun - try's changed so fast.— The fu - ture is the pres -

Chords shown above the staves:

- Top staff: E♭m6, C♭m/E♭, G♭/D♭
- Second staff: Cm7-5, C♭maj7, B♭/C
- Third staff: Fm7, E♭, B♭7
- Fourth staff: Fm7, E♭, B♭9

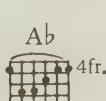
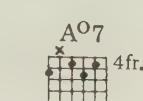
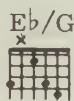
Lyrics:

- Top staff: need me yet.— His bones are soft.— He
- Second staff: flies a sil - ver air - plane. He wears a gold - en cross.—
- Third staff: God bless the ab - sen - tee.— Lord, this
- Fourth staff: coun - try's changed so fast.— The fu - ture is the pres -

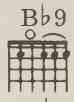
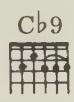
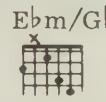
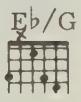


ent; the pres-ent's in the past.—

The

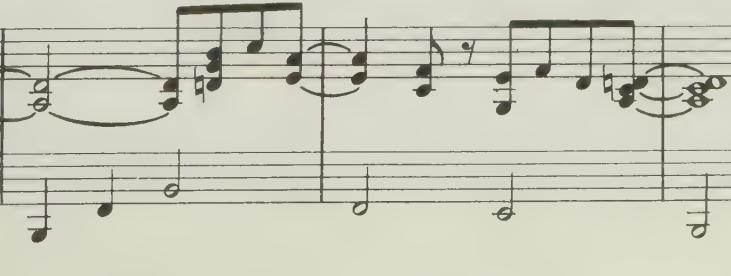


high - ways— are in lit - i - ga - tion, the air - ports dis - a - gree.—



God bless the ab - sen - tee.—

Repeat and fade



For Emily, Whenever I May Find Her

Words and Music by PAUL SIMON

Moderate tempo

The musical score consists of six staves. The top staff is for the piano (treble and bass clefs), with a dynamic marking of *mp sempre legato*. The second staff is for the vocal part, starting with a key signature of F major (one sharp). The third staff is for the piano. The fourth staff is for the vocal part, starting with a key signature of B-flat major (one flat). The fifth staff is for the piano. The sixth staff is for the vocal part, starting with a key signature of E-flat major (two flats). The vocal parts feature lyrics such as "What a dream — I had: — Pressed in or — gan - dy; Clothed in crin - o - line — of smok - y Bur - gun - dy; Soft - er than the". Chord symbols (F, Bb, Eflat) are placed above certain notes to indicate harmonic changes.



rain.

I wan - dered emp - ty streets _ down



passed the shop _ dis - plays.

I heard ca -



the - dral bells _

trip - ping down the al - ley ways,

as _ I



walked on.

And when you ran to me your

mf



cheeks flushed with the night.

We walked on

8 8 8



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. —

A series of piano chords and bass notes. The chords include Bb, Eb, Bb, Bb major 9, Eb, Bb, Bb, Bb, and Bb. The bass line consists of eighth-note patterns.

A Hazy Shade Of Winter

Words and Music by PAUL SIMON

Moderate tempo



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



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



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



— is A Ha - zy Shade Of Win - ter.

Hear the Sal - va - tion



Ar - my Band, —

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



what you've got planned, —

Car - ry your cup in your hand, —

And look a - round, —



B_b 7 A₇ D_m

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

B_b F Fmaj7

— — — — — Sea - sons change with the scen - er - y, — — — — — Weaving time in a

C9 D_m A₇ D_m

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

C B_b

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

8

Gone At Last

Words and Music by PAUL SIMON

Moderately fast

Tacet



The night was



high.
ly.
pared

And I was weary from my drivin' and I
But that boy looked so deject ed, he just
some body will come and lift you high er, and your

stopped to rest for a while.
 grabbed my sym - pa - thy.
 bur - dens will be shared.

I sat down now
 Sweet Yes, I do be - lieve
 what's your if I had - n't

truck prob - lem; you, I was think - in' a - bout my past.
 tell me why you're so down - cast.
 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

To Coda ♩

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

2. C 3. C D. S. ♩ al Coda ♩

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

Coda C

pray - in' it's

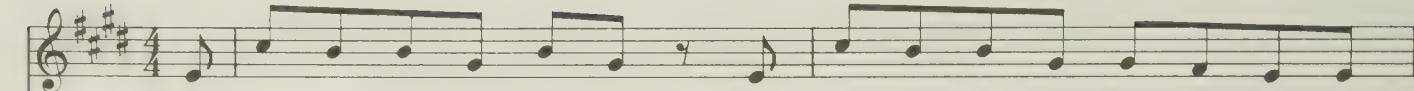
G7 C

gone at last.

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



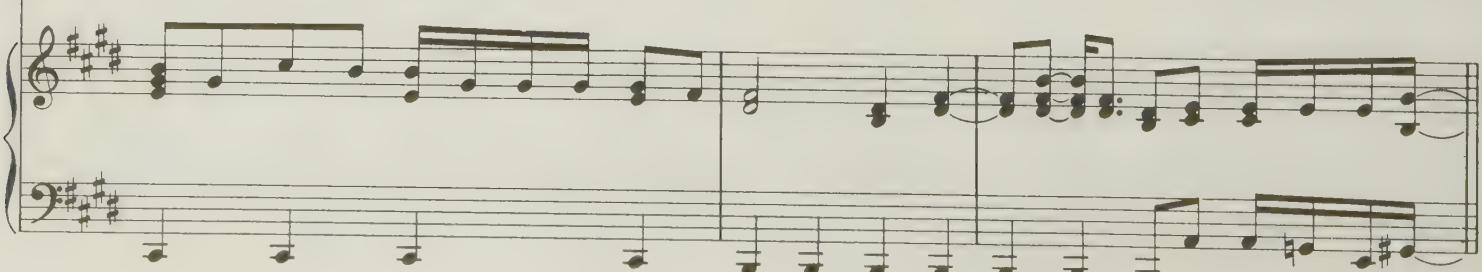
tar.

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



high-way through the cra - dle of the Civ - il War.

I'm go - ing to Grace -



E
0 00

B A
0 0

E
0 00

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

D
0

A
0 0

E
0 00

D
0

A
0 0

E
0 00

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

For rea - sons I

B A
0 0

E
0 00

B A
0 0

E
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.

B A
0 0

E
0 00

D A E





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

B A E




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.

D A E





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 -

B A E D A

To Coda

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

E

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

A

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

C♯m



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

B



E
0 00

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

A
0 0

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

B
0 0

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

I.

⁰ A ⁰

2.

⁰ A ⁰

D.S. § al Coda ♪

wind blow.—
wind blow.—

I'm go - ing to Grace -

I'm go - ing to Grace -

Repeat and fade

Coda

D ⁰

⁰ A ⁰

⁰ E ⁰⁰

B ⁰ A ⁰

⁰ E ⁰⁰

D ⁰ ⁰ A ⁰

Gumboots

Words by PAUL SIMON
Music by PAUL SIMON and JONHJON MKHALALI

Moderately fast

The musical score consists of three staves. The top staff is for the piano, indicated by a treble clef, a key signature of two sharps, and a common time signature. It includes dynamic markings like 'mf' and 'p'. The middle staff is for the vocal part, also in treble clef and common time. The bottom staff is for the guitar, showing chord diagrams above the staff: D (0), G (x000), A (0 0), D (0), G (x000), and A (0 0). The lyrics are written below the vocal staff.

Chords:

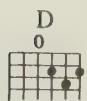
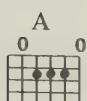
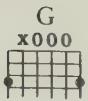
- D (0)
- G (x000)
- A (0 0)
- D (0)
- G (x000)
- A (0 0)

Lyrics:

It was I was hav - ing this dis - cus - sion in a tax - i head - ing
 It was in the ear - ly morn - ing hours when I fell in - to a
 I was walk - ing down the street when I thought I heard this

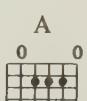
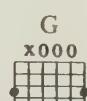
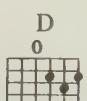
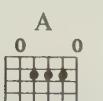
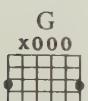
down - town,_ phone call._ voice say,_

re - ar - rang-ing my po -
 Be-liev - ing I had su - per - nat - u - ral
 "Say, ain't we walk-in' down the

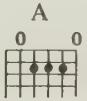
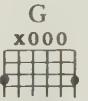
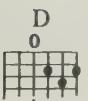


7

sion on this friend of mine who'd had a lit - tle bit of a break - down.
pow - ers, I slammed in - to a brick wall.
same street to - geth - er on the ver - - y same day?"



I said, "Break - downs come and break - downs go, so
I said, "Is this my prob - lem? Is this my fault?" If
I said, "Hey, Se - ño - ri - ta, that's as - tute," I said,



what are you go'n' to do a - bout it? That's what I'd like to know."
that's the way it's go'n' to be I wan - na call the whole thing to a halt.
"Why don't we get to - geth - er and call our - selves an in - sti - - tute."

3

7

Guitar chords: D (0), G (x000), A (0), D (0).
 Vocal lyrics: You don't feel you could love— me, but I feel you could.

Piano accompaniment: Right hand plays eighth-note chords in G major. Left hand provides harmonic support with sustained notes.

Guitar chords: 1. G (x000), A (0); 2. G (x000), A (0), D (0).
 Piano accompaniment: Right hand plays eighth-note chords in G major. Left hand provides harmonic support with sustained notes.

You don't feel you could love—

Piano accompaniment: Right hand plays eighth-note chords in G major. Left hand provides harmonic support with sustained notes.

Guitar chords: G (x000), A (0), D (0), G (x000), A (0).
 Vocal lyrics: — me, but I feel you could.

Piano accompaniment: Right hand plays eighth-note chords in G major. Left hand provides harmonic support with sustained notes.

3.

You don't feel you could love— me, but I feel you
could.

D.S. § (lyric 1) and fade

G x000 A 0 0 D 0 G x000 A 0 0

G x000 A 0 0 D 0 G x000 A 0 0 D 0

G x000 A 0 0 D 0 G x000 A 0 0 D 0

G x000 A 0 0 D 0 G x000 A 0 0 D 0

G x000 A 0 0 D 0 G x000 A 0 0 D 0

3

Have A Good Time

Words and Music by PAUL SIMON

Moderately, with a Blues feeling

Tacet

The musical score consists of four staves. The top staff is for the piano, the second and third staves are for the bass, and the bottom staff is for the guitar. Chords are indicated above the staves: Bb, Eb9 5fr, Bb, F7, Bb, Eb9 5fr, E07. The lyrics are as follows:

Yes - ter - day it was my birth - day;
noi - a strikes deep in the heart - land,
laugh - ing my way to dis - as - ter;

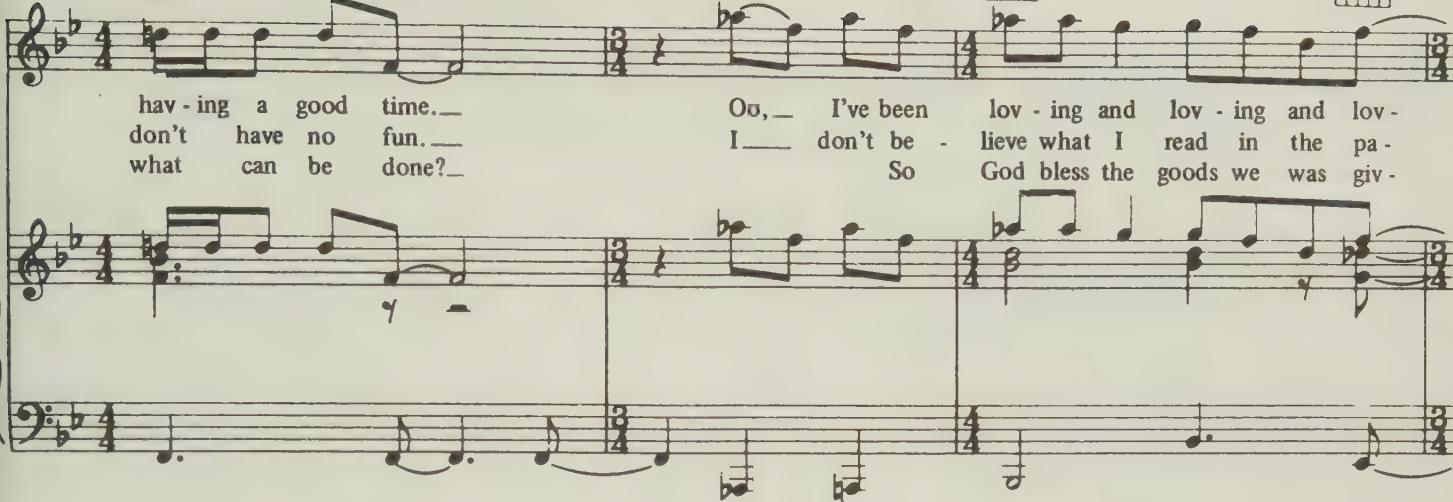
I hung one more year on the line.
but I think it's all o - ver - done.
may - be my race has been run.

I should be de - pressed; - my life's a mess, but I'm
Ex - ag - ger - at - ing this, - ex - ag - ger - at - ing that; they
May - be I'm blind - to the fate of man - kind, but

B_b/F F B_b E_b9


hav - ing a good time.
don't have no fun.
what can be done?

Oo, I've been lov - ing and lov - ing and lov -
I don't be - lieve what I read in the pa -
So God bless the goods we was giv -

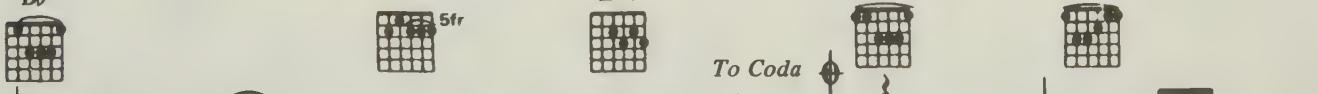


B_b F7


ing; I'm ex - haust - ed from lov - ing so well.
pers; they're just out to cap - ture my dime.
en, and God bless the U. S. of A.

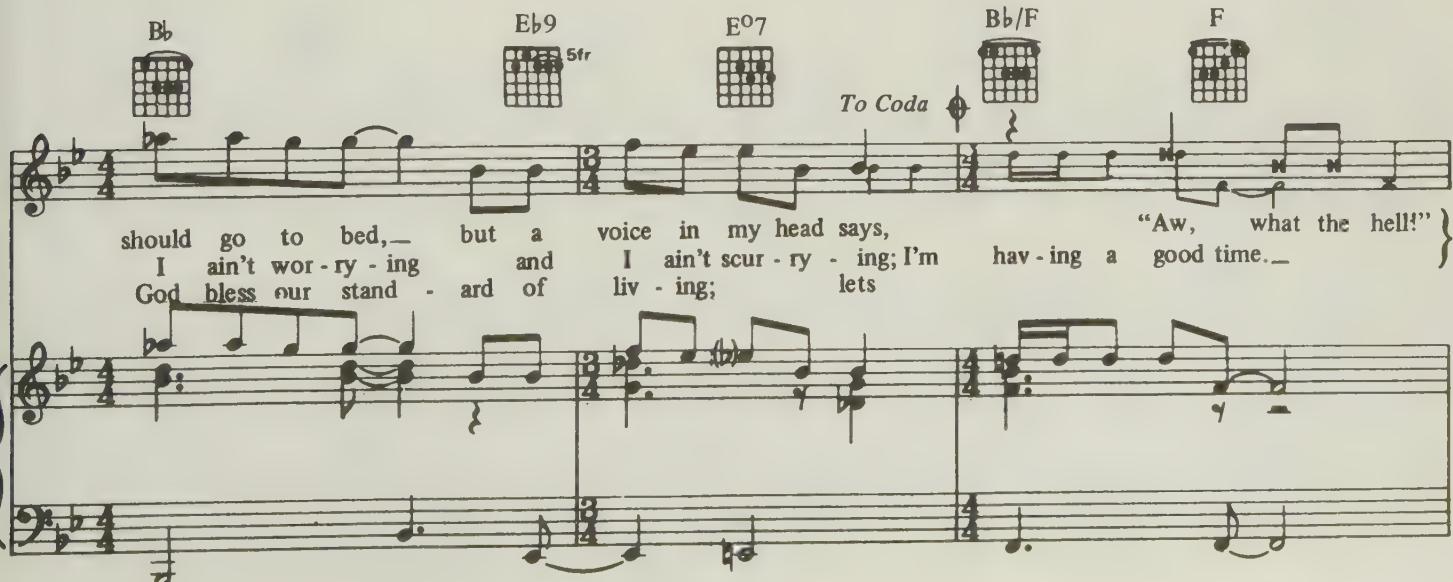
And



B_b E_b9 E⁷ B_b/F F


To Coda

should go to bed, — but a voice in my head says,
I ain't wor - ry - ing and I ain't scur - ry - ing; I'm hav - ing a good time.
God bless our stand - ard of liv - ing; lets "Aw, what the hell!" {



B_b



E_b 6fr



Have a good time, _____ have a good time, _____

F



have a good time, _____

B_b



E_b 6fr



have a good time. _____

1. F



2. F



D. S. al Coda ♩

Par - a - May - be I'm -

Coda

B_b/F F

keep it that way, and we'll all have a good time, _____

Repeat and fade

B_b

E_b9 5fr

B_b

F7

have a good time, _____

have a good time, _____

B_b

E_b9 5fr

B_b

F

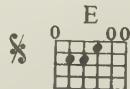
have a good time. _____

Have a good time, _____

Hearts And Bones

Words and Music by PAUL SIMON

Moderately bright, in 2



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

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

choose,
door,
coasts

are trav - 'lling to - geth - er in the
two peo - ple were mar - ried. The
to re - sume old 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

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

B

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[#]07C[#]m7
4fr.

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

C[#]m6

3fr.

Bmaj7



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

Amaj9



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

air.
hair.
stored.

E

($\text{D} = \text{D}$)

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,

$\frac{12}{8}$

To Coda

($\text{D} = \text{D}$) A

hearts and bones,

$\frac{12}{8}$

$\frac{12}{8}$

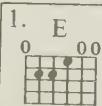
E

G \sharp m7/D \sharp 4 fr.

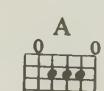
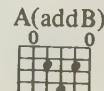
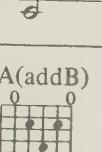
hearts and



bones, _____ hearts_ and



bones.



bones, _____

hearts_ and

A continuous line of musical notes on a staff, starting from the first measure and continuing across the page. The notes are primarily eighth and sixteenth notes, creating a rhythmic pattern that repeats every four measures.

E

bones.

And

E F#m E/G# A E

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 —



— you, ba - by.”—

D. S. § al Coda ♩

Coda

their hearts _____ and their bones, _____

and ___ they won't come ___ un -

done, _____ hearts_ and bones,_



hearts and bones, _____



C#m 4fr.

A(addB)

E

hearts and bones, _____

hearts — and bones. —

Sheet music for voice and piano. The vocal part includes lyrics "hearts and bones, _____" and "hearts — and bones. —". The piano part features a bass line. Chord diagrams are provided above the staff: C#m (4 fingers), A(addB) (three fingers), and E (two fingers). Fingerings (4fr., 3fr., 2fr., 1fr.) are indicated above the staff. Measure numbers 1 through 8 are present below the staff.

A handwritten musical score consisting of six staves of music. The top two staves are blank. The third staff (treble clef) has a bassoon-like part with eighth-note patterns and dynamic markings (F, P). The fourth staff (treble clef) has a piano-like part with eighth-note patterns and dynamic markings (F, P). The fifth staff (treble clef) has a bassoon-like part with eighth-note patterns and dynamic markings (F, P). The sixth staff (bass clef) has a bassoon-like part with eighth-note patterns and dynamic markings (F, P). A guitar chord diagram for "E" is centered between the fourth and fifth staves. The bottom two staves are blank.

E

0 0 0 0

1.2.3. 4.

Hey, Schoolgirl

Words and Music by PAUL SIMON and ARTHUR GARFUNKEL

Moderately

The musical score consists of four staves. The top two staves are for piano/vocal, with the right hand playing chords and the left hand providing harmonic support. The bottom two staves are for a guitar player. Chords indicated above the guitar staff include G, D7, G, Eb, C, and G. The lyrics are integrated into the music, appearing below the vocal line. The piano/vocal parts begin with a series of eighth-note chords.

Chords:

- G
- D7
- G
- E_b
- C
- G

Lyrics:

Hey, School - girl in the sec -ond row, The

teach -er's look -in' o -ver so I got to whis - per way down low,

G C G D7

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

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 steady, so

we can date,— Ooh, — let's wait!"
don't you fret,— Ooh, — 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.

Hobo's Blues

Music by PAUL SIMON and STEPHANE GRAPPELLI

Moderately, with a bounce

Instrumental Solo

Musical score for "Hobo's Blues" featuring two staves:

- Solo Staff (Top):** Represented by a treble clef staff. It begins with a series of chords: F, D7, G7, C7, F, D7, G7, C7. The dynamic is marked *mf*. The solo continues with chords F, Bb, A7, Ab7, G7, and ends with F and D7.
- Accompaniment Staff (Bottom):** Represented by a bass clef staff. It provides harmonic support throughout the piece, indicated by a brace grouping it with the solo staff and the label "Accompaniment".

A handwritten musical score consisting of six staves of music for piano or keyboard. The music is in common time and includes the following markings and chords:

- Staff 1:
 - Key signature: B♭ major (two flats).
 - Chords: B♭, B♭ m, F, D7.
- Staff 2:
 - Chords: G7, C7, F, B♭ 7, G7, F, C7, F.
- Staff 3:
 - Chord: F7.
- Staff 4:
 - Chord: B♭.
- Staff 5:
 - Chords: A7, A♭ 7, G7.
- Staff 6:
 - Chord: B♭.

The score includes various performance instructions such as dynamic markings and rests. The manuscript is written in black ink on white paper.

Handwritten musical score for two voices (treble and bass) and piano. The score consists of six systems of music, each starting with a treble clef and a bass clef. The key signature varies throughout the piece. Chords are indicated above the staff by small square boxes with diagonal lines. The vocal parts have lyrics written below them. The piano part includes bass notes and harmonic suggestions.

System 1: Treble clef. Key signature changes from F major to D7. Chords: F, D7.

System 2: Treble clef. Key signature changes to B♭ major. Chords: B♭, B♭ m.

System 3: Treble clef. Key signature changes to F major. Chords: F, D7.

System 4: Treble clef. Key signature changes to G7, C7, F, B♭7, G7, F, C7.

System 5: Treble clef. Key signature changes to B♭ major.

System 6: Treble clef. Key signature changes to F major. Chord: F7.

A handwritten musical score for piano and guitar. The score consists of eight staves. The top staff is for the piano (treble and bass staves) and the bottom staff is for the guitar. Chords are indicated above the piano staff, and fingerings are shown above the guitar staff.

Key signatures and chords:

- Staff 1: Bb (indicated by a grid icon)
- Staff 1: A7 (indicated by a grid icon)
- Staff 1: Ab7 (indicated by a grid icon)
- Staff 2: G7 (indicated by a grid icon)
- Staff 2: F (indicated by a grid icon)
- Staff 3: D7 (indicated by a grid icon)
- Staff 3: Bb (indicated by a grid icon)
- Staff 3: Bbm (indicated by a grid icon)
- Staff 3: F (indicated by a grid icon)
- Staff 3: D7 (indicated by a grid icon)
- Staff 4: G7 (indicated by a grid icon)
- Staff 4: C7 (indicated by a grid icon)
- Staff 4: F (indicated by a grid icon)
- Staff 4: Bb7 (indicated by a grid icon)
- Staff 4: F (indicated by a grid icon)
- Staff 4: Bb7 (indicated by a grid icon)
- Staff 4: F (indicated by a grid icon)

Fingerings:

- Staff 1: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 2: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 3: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 4: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 5: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 6: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 7: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)
- Staff 8: Finger 1 (1), Finger 2 (2), Finger 3 (3), Finger 4 (4), Finger 5 (5), Finger 6 (6), Finger 7 (7), Finger 8 (8)

Homeless

Words and Music by PAUL SIMON and JOSEPH SHABALALA

Moderately

No chord throughout

The musical score consists of three staves of music. The top staff is for voice, the middle staff is for piano, and the bottom staff is for bass. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The vocal part starts with a dotted half note followed by eighth notes. The piano part has a dynamic marking 'mf' (mezzo-forte) at the beginning of the first measure. The lyrics are repeated in each section of the music.

Music Staff 1 (Vocal):

E - ma - we - ni we - ba - ba si - la - le ma - we - ni we -

Music Staff 2 (Piano):

ba - ba si - la - le ma - we - ni we - ba si - la -

Music Staff 3 (Bass):

le ma - we - ni we - ba - ba si - la - le ma - we - ni

we - ba - ba si - la - le ma - we - ni we - ba si - la -
le ma - we - ni we - ba si - la - le ma - we - ni we -
ba - ba si - la -
ba si - la -
le ma - we - ni we - ba - ba si - la -
le ma - we - ni we - ba - ba si - la -
le ma - we - ni

Home - less, — home - less. — Moon - light sleep - ing on a

mid - night lake. — Home - less, — home - less. —

Moon - light sleep - ing on a mid - night lake. — We are home - less, — we are

home - less. — The moon - light sleep - ing on a mid - night lake. — And we are

home - less, — home-less, home - less. — The moon-light sleep - ing on a

mid - night lake. Zi - o ya - mi zi - o ya - mi n - hli - zi - yo ya - mi n - hli -

zi - yo ya - mi a - ma - kha - za asengi bu - le - le n - hli - zi - yo ya - mi n - hli -

zi - yo ya - mi n - hli - zi - yo ya - mi angi - bu - le - le a - ma - kha - za n - hli -

zi - yo ya - mi n - hli - zi - yo ya - mi n - hli - zi - yo ya - mi so - mand -
 la angi - bu - le - le ma - ma zi - o ya - mi nhli - zi - yo ya - mi nhli -

zi - yo ya - mi n - hli - zi - yo ya - mi too loo loo — too
 loo — too loo loo loo loo loo loo loo — too

loo loo— too loo loo— too loo loo loo— loo loo loo loo—
 loo loo— Strong wind— de-stroy our— home—
 Man - y dead— to - night, it could be you.— Strong wind— de -
 stroy our— home— Man - y dead— to - night, it could be you.— And we are

home - less, — home - less. — Moon - light sleep - ing on a

mid - night lake. — And we are home - less, — home - less. —

Moon - light sleep - ing on a mid - night lake. — Home - less, —

home - less. — The moon-light sleep - ing on a mid - night lake. —

Slightly faster

Some - bod - y say (ih - hih - ih - hih - ih). Some - bod - y sing.

hel - lo, hel - lo, hel - lo. Some - bod - y say (ih - hih - ih - hih -

ih). Some - bod - y cry why, why, why? Some - bod - y say

(ih - hih - ih - hih - ih). Some - bod - y sing, hel - lo, hel - lo, hel - lo.



why, why, why? Ku - lu - ma - ni ku - lu

mani Ku - lu man - i siz - we sin - gen - ze njani

ba - ya ja - bu - la a - basi-thanda-yo ho. _____

ja - bu - la a - basi-thanda-yo ho. _____

Homeward Bound

Words and Music by PAUL SIMON

Moderately

1. I'm sit - tin' in the rail - way sta - tion, got a tick - et for my
 2. Ev - 'ry day's an end - less stream of cig - a - rettes and
 (3. To -) night I'll sing my songs a - gain, I'll play the game

dest - in - a - tion.
 mag - a - zines.
 and pre - tend.

Mm _____
 Mm _____
 Mm _____



And On a tour— of one night stands my suit - case and gui - tar—
But each town looks— the same to me, the mov - ies and the fac -
all my words— come back to me in shades of me - di - oc -



in hand— and ev - 'ry stop is neat - ly planned — for a
tor - ies— and ev - 'ry strang - er's face I see— re -
ri - ty— like emp - ti - ness in har - mon - ny— I



po - et and a one man band.
minds me that I long to be,
need some one to com fort me.

Chorus:



Home - ward — Bound,

I wish I was,

F

Home - ward Bound.

C

Home where my thought's-

Dm C B♭ F C Dm C B♭ F C

es - cap - ing, Home where my mu - sic's play - ing, Home where my love -

Dm C B♭ F G7 C 1.2. C 3. C Cmaj7

lies wait - ing si - lent - ly for me. 3. To -

C7 C F C

Si - lent - ly for me. 3.

How The Heart Approaches What It Yearns

Words and Music by PAUL SIMON

Moderately

No chord



In the

mp freely

a tempo



E9

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 -
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

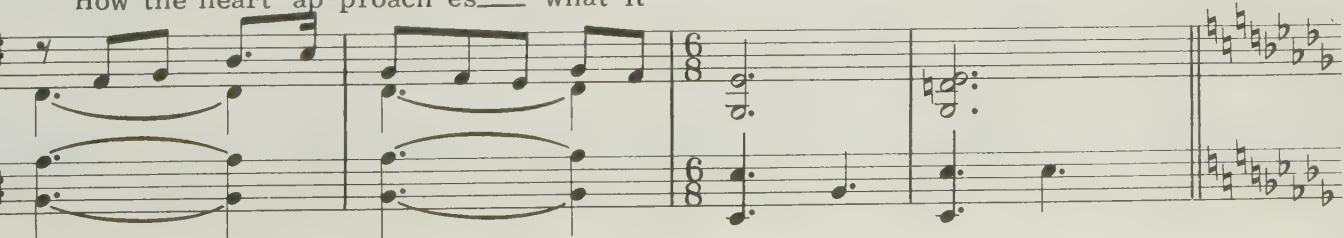
To Coda

E7

How the heart ap-proach-es what it yearns.

I

How the heart ap-proach-es what it



G_bmaj7G_b/FB_bm7B_bm6

Cm7-5

C^o7

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

B_bm7E_bm7-5D_bmaj7moon.
moon.A bone - wea - ry trav - 'ler that waits by the side of the
I roll in your arms and your voice is the heat of theG_bmaj7G_bm6

1.



2.



D.S. al Coda

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

In a

road:
 night.

where's he go-ing?
 I'm on fire...

In a

Coda

E_{oo}

B7

yearns.

How the heart ap-

proach - es what it yearns.

B7

E_{oo}

rit.

I Am A Rock

Words and Music by PAUL SIMON

Slowly

mp

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

In a deep and dark
A fort - ress deep
But I've heard the word
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,

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Dm7



Em7



Dm



F



G



F



To the streets be - low
Friend-ship caus - es pain.
feel - ings that have died.
Safe with - in my womb.

On a fresh - ly fall - en si - lent shroud of snow.)
It's laugh - ter and it's lov - ing I dis -
If I nev - er loved I nev - er would have
I touch no one and no one touch - es me.

I Am A Rock,-



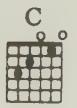
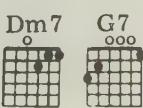
I am an is - land.



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.

The musical score continues with a piano part featuring a bass line and a treble line with eighth-note patterns. The guitar part follows the chords indicated above the staff: Dm7, G7, C, Dm7, G7, C. The lyrics "rock feels no pain; And an is-land nev - er cries." are written below the staff. The tempo is marked with a 'p' (piano dynamic).

I Do It For Your Love

Words and Music by PAUL SIMON

Moderately slow

Tacet

We were mar - ried on a rain - y day; the sky was yel - low and the

grass was grey. We signed the pa - pers and we drove a - way. I

A[#]07

Am

D9

E7

Bm7



do it for your love.—

The rooms were mus-ty and the pipes were old; —

A7

D6

D[#]07

Em7

all that win-ter we shared a cold.

Drank all the or-an-ge juice that we could hold. I

A[#]07

Eb7

Ab

Ab+

D_bm7A⁰7

do it for your love.—

Found a rug in an old junk shop—

D_bD_bmaj7

Gb

B_bmF[#]07

and I brought it home to you.—

A - long the way the col - ors ran;— the or-

B7-5

Bb7

E7

ange bled—the blue.—

The sting of rea-son, the

Bm7

A7

D6

splash of tears;

the North-ern and the South-ern Hem-i-spheres.

D#7

Em7

A#7

Love e-emerg-es and it dis-ap-pears.

I do it for your love,—

Am

D9

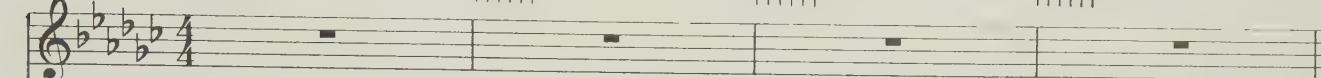
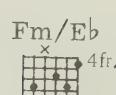
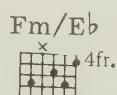
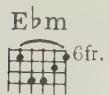
G

— I do—it for your love.—

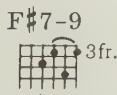
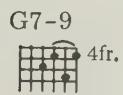
Jonah

Words and Music by PAUL SIMON

Medium Soft Rock beat



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



Siz - ing the room up. —
They hold them tight - ly, —

Check-ing the bar. —
warm a-gainst cold. —



E^m
6fr.

A^bm
4fr.

B^bm
6fr.

E^bm
6fr.

Lo - cal girls' un -
One more year of

B^b7/D
3fr.

D^bmaj7
4fr.

G7-9
4fr.

F[#]7-9
3fr.

spo - ken con - ver - sa - tion.
trav - 'ling 'round this cir - cuit.

Mis - in - for -
Then you can

Bm7
E7
Amaj7
C[#]7+5
4fr.

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

They say—

F[#]m7
Dmaj7
G[#]m7-5

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



Db7



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

Gbmaj7



1 Cbmaj7/Bb



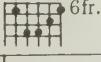
Eb m



Fm/Eb



Eb m



Fm/Eb



2. Cbmaj7/Bb



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

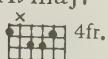
all —



Am7-5



A♭maj7



night —

long . —

Fm7

B♭7

Am7-5

Do you won - der where those boys have gone?

A♭maj7

Fm7

B♭7

Do you won - der where those boys have

E♭maj7

A♭maj7

gone?

Repeat and fade

E♭maj7

A♭maj7

I Know What I Know

Words by PAUL SIMON

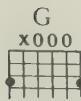
Music by PAUL SIMON and GENERAL M.D. SHIRINDA

Moderately

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp (F#) and a time signature of common time (4/4). The bottom staff is for the guitar, indicated by a treble clef and bass clef, with a key signature of one sharp (F#) and a time signature of common time (4/4). The piano part includes dynamic markings like 'mf'. The guitar part shows chord diagrams above the staff: C (0 0), F (diagram with a bracket over the first three strings), G (x000), C (0 0), F (diagram with a bracket over the first three strings), G (x000), C (0 0), F (diagram with a bracket over the first three strings), G (x000), C (0 0), F (diagram with a bracket over the first three strings), and G (x000). The lyrics are written below the staff:

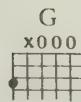
She
looked me o - ver and I guess she thought I was all right,
some-thing a - bout you that real - ly re - minds me of mon - ey."
moved so eas - i - ly, all I could think of was sun - light.
She was the
I said,

The piano part continues with a series of eighth-note chords.



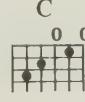
right in a sort of a lim - it - ed way for an off night.
 kind of a girl who could say things that were - n't that fun - ny.
 "Are - n't you the wom - an who was re - cent - ly giv - en a Ful - bright?"

She said,
 I said,
 She said,



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

I said,
 She said,
 I said,



"Who am I to blow a - gainst_ the wind?"
 "Who am I to blow a - gainst_ the wind?"
 "Who am I to blow a - gainst_ the wind?"

I know what I know...



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



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



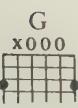
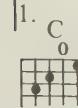
I'll sing what I said. — We come and we go. —



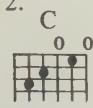
It's a thing that I keep in the back of my head. —

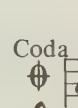
Piano accompaniment staff showing chords and bass notes.




To Coda 
1. 

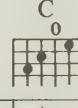

She said, "There's



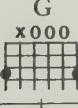
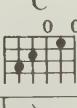
D.S.  *al Coda* 
She
Coda 

I know what I— know.

Repeat and fade

I know what I— know..

I know what I— know.

Kathy's Song

Words and Music by PAUL SIMON

Moderately

The musical score consists of three staves of music. The top staff is for piano, starting with a dynamic of *p*. The middle staff is for voice, with lyrics and guitar chords indicated above the notes. The bottom staff is for bass or double bass. The lyrics are as follows:

Chorus:

- 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

Verse:

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

Chords:

- Top staff: G (at start), C, G
- Middle staff: Am, Em, C, Bm7
- Bottom staff: B (at start), E, A, D

The Rainy Day

G Bm G C

I Soft and warm yond you con - tin rain you're - u - drenched a - ing streets sleep

They gaze be with the when rain you're - drenched a - ing streets sleep

A m E m D

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

And

G C G G C G

walls.
lies.
day.

4. And a song I was writ - ing is left un - done
5. And so you see I have come un 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 once held paths as true die
Weave their paths as true die

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

writ - ing songs I can't believe
I stand a lone I with am like the rain
I know that I with am like the rain

writ - ing songs I can't believe
I stand a lone I with am like the rain
I know that I with 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.

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.

Late In The Evening

Words and Music by PAUL SIMON

Brightly, in 2

No chord

mf

The

B_b

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 - I could-n't of been no more than one or two.
 fun - ky bar. And I stepped out - side to smoke my - self a troops,
 "J."


I re -
 And
 And
 yeah...


Bb
 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
 and I heard the sound of a cap - pel - la groups,
 seemed to move, and I turned my amp up loud and I be - gan to play.



yeah, —

when it's
sing-in'
And it was

C

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



12.

through. —
 stoops, —
 way. —

The
Then I

3.





A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. The music consists of four measures of chords and bass notes. The first measure shows an open position F major chord. The second measure shows a first inversion F major chord. The third measure shows an open position F major chord. The fourth measure shows a first inversion F major chord.



A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. The music consists of four measures of chords and bass notes. The first measure shows an open position B-flat major chord. The second measure shows a first inversion B-flat major chord. The third measure shows an open position B-flat major chord. The fourth measure shows a first inversion B-flat major chord.



A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. The music consists of four measures of chords and bass notes. The first measure shows an open position F major chord. The second measure shows a first inversion F major chord. The third measure shows an open position F major chord. The fourth measure shows a first inversion F major chord.



A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. The music consists of four measures of chords and bass notes. The first measure shows an open position C major chord. The second measure shows a first inversion C major chord. The third measure shows an open position C major chord. The fourth measure shows a first inversion C major chord.



To Coda

A musical score page featuring three staves. The top staff is a treble clef staff with a single note. The middle staff is a treble clef staff with a repeating eighth-note pattern. The bottom staff is a bass clef staff with a repeating eighth-note pattern. A small F chord diagram is positioned above the middle staff. The text "To Coda" is written at the end of the staff.



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

A continuation of the musical score from the previous page. It includes three staves: treble, treble, and bass. The lyrics "The first thing I re-mem - ber when you came -" are centered over the middle staff. A Bb chord diagram is positioned above the middle staff.

A continuation of the musical score. It includes three staves: treble, treble, and bass. The lyrics "in - to my life, I said, "I'm gon-na get that girl no mat - ter what_ I do." are centered over the middle staff. A Bb chord diagram is positioned above the middle staff.



Well, I

A continuation of the musical score. It includes three staves: treble, treble, and bass. The lyrics "Well, I" are centered over the middle staff. A large eighth note symbol is placed over the bass staff. The number "8" is written twice above the middle staff.

B♭

guess I'd been in love— before,— 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 sleep - ing through.

F

D.S. $\frac{2}{2}$ al Coda

Coda

Repeat and fade

F

Keep The Customer Satisfied

Words and Music by PAUL SIMON

Moderately bright

E♭

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

be. _____ for, boy. I've You bet - been on the road so long my friend,

You bet - ter get your bags and flee.

A♭ 4fr

3

3

3

B♭

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.




 It's the same old sto - ry _____ (Yeah) }
 It's the same old 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 one step a-head of the








 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.

KodachromeTM

Words and Music by PAUL SIMON

With a moving beat

Verse 1.

F F maj7 F7 F7+9

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

B♭

Gm

— school,

It's a won - der

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

C7


 I can think — at all.
 F


 And though my lack —
 Gm


 C7


— of ed - u - ca - . tion has - n't hurt — me none, —

I can read the writ - ing on the wall...



F



F7

Chorus: B♭



D7



G7



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

Cm



F



B♭



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

Eb



C



F



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

B♭



D



G



Cm



day.

Oh _____

yeah,

I got a Ni

kon

>

>

>

>

F B_b E_b

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

C₇ F B_b

— my Ko - da - chrome - a - way. —

To next strain G_m C Fine

No chord

2. If you took all —

Verse 2. F Fmaj7 C₇ F7+9 B_b

the girls — I knew when I was sin - gle

Gm  C7 

And brought them all to - geth - er for one

F  Gm  C7  F  Fmaj7 

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

F7  F7+9  B♭ 

sweet im - ag - i - na - tion,

Gm  C7  F  F7  D.S. al Fine §

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

Loves Me Like A Rock

Words and Music by PAUL SIMON

With a moving shuffle beat

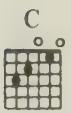
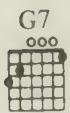
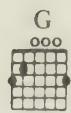
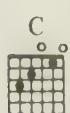
1. When I was a lit - tle boy,___ (When I was just a boy.) and the dev - il would call my

³

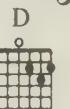
name, (When I was just a boy.) I'd say, "Now who do,'



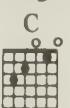
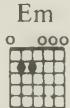
who do you think you're fool - ing?"(When I was just a boy.) I'm a con - se - crat - ed



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

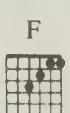
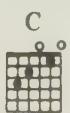


Oh, ____ my ma - ma loves me, she loves____ me. She



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

3



Rock.

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



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

C7

Sheet music for "I'm a Little Polygamist" featuring vocal and guitar parts. The music is in G major, common time. The vocal part includes lyrics such as "I'm a con sum mat ed ing?" (Grown to be a man.), "I can snatch a lit tle pu ni ty, man, (Grown to be a man.)", "My ma ma loves me, she loves me. She", and "get down on her knees and hug me like She Loves Me Like A". The guitar part provides chords for G, C, G7, D, Em, and A. The score is divided into four systems by vertical bar lines.

Sheet music for "Rock Me" with lyrics and chords:

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

G
me. _____
She love me, love me, love me, love me, love me. _____

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

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

G C7

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

G C G

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

C G

Seal, (Was _____ the Pres - i - dent.) I'm up on the Pres - i - den - tial 3

C G

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



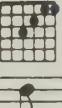
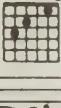


 me. She get down on her knees and hug me like She





 Loves Me Like A Rock. She rocks me like the


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

Fade out

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

The Late, Great Johnny Ace

Words and Music by PAUL SIMON

Coda by PHILIP GLASS

Slowly, in 2

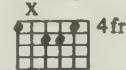
A♭ maj7



D7



A♭ maj7



D7



A♭ maj7



D7



A♭ maj7



I was read - ing a mag - a - zine
real - ly was - n't such a John - ny Ace fan,
cold De - cem - ber eve - ning I

and think - ing of a rock - and - roll
but I felt bad all the
was walk - ing through the Christ - mas

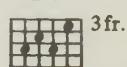
D7



A♭ maj7



D7



song.
same.
tide,

The year was nine - teen
So I sent a - way for his
when a stran - ger came up and

fif - ty - four
pho - to - graph
asked me if

and I
and I
I had



had - n't been play - ing that long.
wait - ed till it came.
heard John Len non died.

When a man came on
It came all the way
And the two of us

the ra -
from Tex -
went to

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

he said, "I
And they
And

hate to break it to his fans,
signed it on the bot - tom, "From
ev - 'ry song we played was for



but John - ny Ace is dead." — (Yeah, yeah,
the Late Great John - ny Ace." — (Yeah, yeah,
the Late Great John - ny Ace. — (Yeah, yeah,

Am 0 0
Dm 0 0
To Coda ♫



yeah.)
yeah.)
yeah.)

Well, I

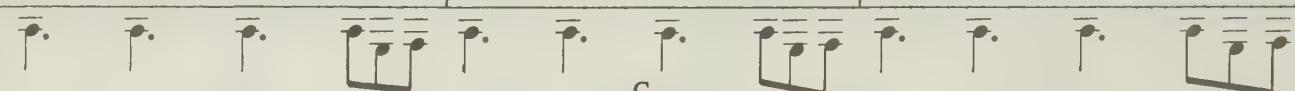
rit. a tempo

Medium shuffle



12

12

mf R.H.

It was the year of the Beatles. It was the



year of the Stones.

It was nine - teen six - ty - four.



I was liv -



B♭/D Fm E♭ C B B♭ Am

ing in Lon - don with the girl from the sum - mer be - fore.

F#7 Fm7 G7-9

C

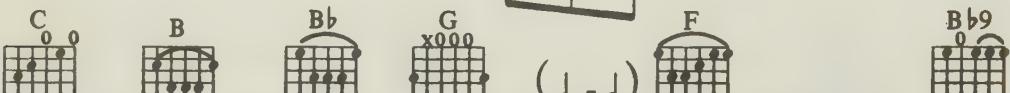
It was the

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

year af - ter J. F. K. —



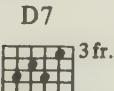
We were stay - ing up all night and



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

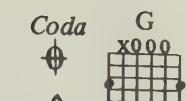


mu - sic was flow - ing a - maz - ing and blow - ing my way.



D. S. al Coda

On a



Medium tempo

Am/E



Piano and guitar music. The piano part consists of eighth-note chords. The guitar part starts with a G major chord (x000) and then continues with eighth-note chords.

B♭/F



Am/E



Piano and guitar music. The piano part consists of eighth-note chords. The guitar part starts with a B-flat major/F major chord and then continues with eighth-note chords.

B♭



B♭m/D♭



Am/E



Piano and guitar music. The piano part consists of eighth-note chords. The guitar part starts with a B-flat major chord, followed by B-flat minor/D-flat major, and then Am/E.

B♭/F



B♭m/D♭



Am/E



Piano and guitar music. The piano part consists of eighth-note chords. The guitar part starts with B-flat major/F major, then B-flat minor/D-flat major, and then Am/E.

1.

2.



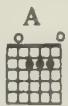
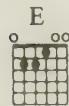
Piano and guitar music. The piano part consists of eighth-note chords. The guitar part starts with a B-flat major/F major chord, followed by B-flat minor/D-flat major, and then Am/E. The piano part ends with a sustained note and a fermata overline.

Learn How To Fall

Words and Music by PAUL SIMON

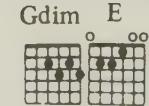
Moderately, with a  feel

mf



You got to Learn How To Fall _____ be - fore you

mf



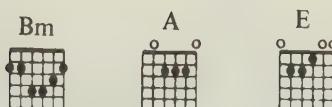
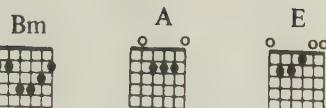
learn to fly, —

And ma - ma, ma - ma, it ain't no lie,



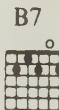
Be - fore you learn to fly, —

Learn How To Fall. _____



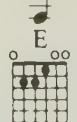
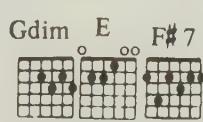
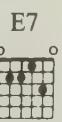
Piano part: Eighth-note patterns. Chords: E, A, G[#]m, C[#]9.

You got to drift in the breeze
be - fore you



set your sails,—

Oh, it's an oc - cu - pa - tion where the



wind pre - vails,—

Be - fore you set your sails,—

Drift in the breeze.

Piano part: Eighth-note patterns. Bass drum part: Bass drum strokes.



Oh, and it's the same old sto - ry,



Ev - er since — the world - be - gan —

Ev - ery - bod - y got the runs for glo -



- ry,

No-bod - y stop and scru - ti - nize the plan.

No-bod - y



stop and scru - ti - nize the plan.

No-bod - y stop and scru - ti - nize the plan.



You got to Learn How To Fall _____



be - fore you learn to fly, —

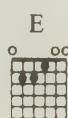
The

E7 Gdim E F#7

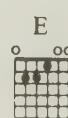
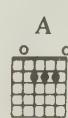
tank towns —

they tell no lie,

Be - fore you learn to fly —



Fade out
Bm



Learn How To Fall.



Leaves That Are Green

Words and Music by PAUL SIMON

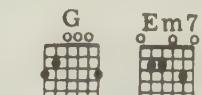
Moderately

The musical score consists of three staves. The top staff is for piano, showing two hands playing in 2/4 time with a key signature of two sharps. The middle staff is for vocal, also in 2/4 time with a key signature of two sharps. The bottom staff is for guitar, providing chordal support. Chords shown include E minor (Em), A7, and D. The lyrics begin with "I was twenty-one years filled with the love of a girl" followed by a blank line for the end of the sentence.

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



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



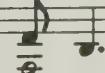
— hur - ries on } And the Leaves That Are Green —
I meant to write }



— turn to brown, — And they with - er with the



wind, — And they crum - ble in your hand. —



1. D 2. A7 D

2. Once my heart was 3. I threw a

Em A7 D

peb - ble in a brook And watched the rip - ples
lo, Hel - lo, Good - bye, Good - bye, Good -
Good -

G C D G A7

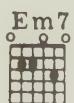
run bye, a way And they never made a sound.
Good - bye, bye, That's all there is.

Em7 A7 D C G Em7 A7 D

And the Leaves That Are Green turned to brown,



And they with - er with the wind,-



D.S. al Coda

And they crum - ble in your hand.

4. Hel - lo, Hel -

Coda



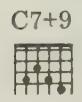
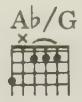
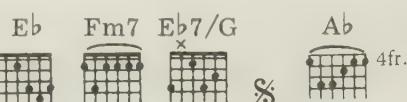
brown.



Long, Long Day

Words and Music by PAUL SIMON

Slowly and lyrically, in 1 (♩ = ♩)



*It's been a long, long day.
I've sure been on this road.
it's been a long, long day.*

mp

C7-9 Fm7 B♭9 E♭maj7
I got some run-down _____ shoes.
Done near-ly four-teen _____ years.
I sure could use a friend.

E♭ Fm7 E♭7/G A♭ A°7
Ain't got no place to stay,
Can't say my name's well known.
Don't know what else to say.

3

E♭maj7/B♭



C7+9



C9



C7-9



To Coda

but an - y old place will be o
 You don't see my face in Roll -
 I hate to a - buse an old -
 cli -

Fm9



B♭13



B°7



Cm7



3fr.

K. It's been a long, — long day.
 Stone. But I've sure been on this road. }

G7+5



Cm 3fr. B♭/C

Gbmaj9



Good - night.

D♭/A♭ 4fr.



C♭/A♭ 3



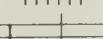
D♭/A♭ 4fr.



C♭/A♭ 3



A♭ 4fr.



Good

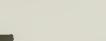
night,

my

3



3



3

3

3

1. E \flat

Fm7 E \flat 7/G

2. E \flat

love.

Bmaj7

Slow motion,

half a dollar

F \sharp

F \sharp 7

Bmaj7

F \sharp

A

bill.

Juke-box in the cor - ner shoot-in' to

E

B \flat 7(add E \flat)/F

B \flat 7

E \flat Fm7 E \flat 7/G

D.S. al Coda

kill.

And it's been a,

Coda

Fm9

B♭13

B♭7

ché, but it's been a long,— long

Cm7 3fr.

E♭7

A♭ 4fr.

day, it's been a long,—

Smoothly (♩ = ♩)

D♭9-5

Cm7 3fr.

C♭maj7

long day.

rit.

E♭

Ace In The Hole
All Around The World Or The Myth Of Fingerprints
Allergies
America
American Tune
April Come She Will
Armistice Day
At The Zoo
Baby Driver
The Big Bright Green Pleasure Machine
Blessed
Bookends
The Boxer
The Boy In The Bubble
Bridge Over Troubled Water
Cars Are Cars
Cecilia
A Church Is Burning
Cloudy
Congratulations
Crazy Love, Vol. II
The Dangling Conversation
Diamonds On The Soles Of Her Shoes
Duncan
El Condor Pasa (If I Could)
Everything Put Together Falls Apart
Fakin' It
The 59th Street Bridge Song (Feelin' Groovy)
Fifty Ways To Leave Your Lover
Flowers Never Bend With The Rainfall
For Emily, Whenever I May Find Her
God Bless The Absentee
Gone At Last
Graceland
Gumboots
Have A Good Time
A Hazy Shade Of Winter
Hearts And Bones
Hey, Schoolgirl
Hobo's Blues
Homeless
Homeward Bound
How The Heart Approaches What It Yearns
I Am A Rock
I Do It For Your Love
I Know What I Know
Jonah
Kathy's Song
Keep The Customer Satisfied
Kodachrome™
The Late, Great Johnny Ace
Late In The Evening
Learn How To Fall
Leaves That Are Green
Long, Long Day
Loves Me Like A Rock

