

# Simon and Garfunkel's Greatest Hits

<b>America</b>	<b>46</b>	<b>I Am A Rock</b>	<b>30</b>
<b>Bookends</b>	<b>60</b>	<b>Kathy's Song</b>	<b>54</b>
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<b>Cecilia</b>	<b>62</b>	<b>Scarborough Fair/Canticle</b>	<b>32</b>
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Words and Music by  
**PAUL SIMON**

Moderately Bright

*mf*

The musical score is for a piece titled "Moderately Bright". It is written for piano (indicated by the piano symbol *p* at the beginning of the first staff) and features a mezzo-forte (*mf*) dynamic marking. The music is in 4/4 time and consists of two staves. The first staff contains a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with eighth and sixteenth notes. The tempo is marked "Moderately Bright".

Chorus:

And here's to you, Mrs. Rob - in - son, Je - sus loves you more.

And here's to you, \_\_\_\_\_ Mrs. \_\_\_\_\_ Rob - in - son, \_\_\_\_\_ Je - sus loves you more.

**mgf**

**Gm**

**F7**

\_\_\_\_\_ than you \_\_\_\_\_ will know, \_\_\_\_\_ (Wo, wo, wo, \_\_\_\_\_)

(Wo, wo, wo, \_\_\_\_\_ )

B $\flat$  Gm B $\flat$

God bless you, please, Mrs. — Rob - in - son, — Heav - en holds — a place —

Gm E $\flat$  Cm

— for those who pray, — (Hey, hey, hey, —

G

— hey, hey, hey. — )

Verse: G7

1. We'd like to know a lit - tle bit — a - bout — you for our files —



We'd like to help — you learn to help your —



self. — Look a-round you, all — you see — are



sym - pa - thet - ic eyes, — Stroll a - round



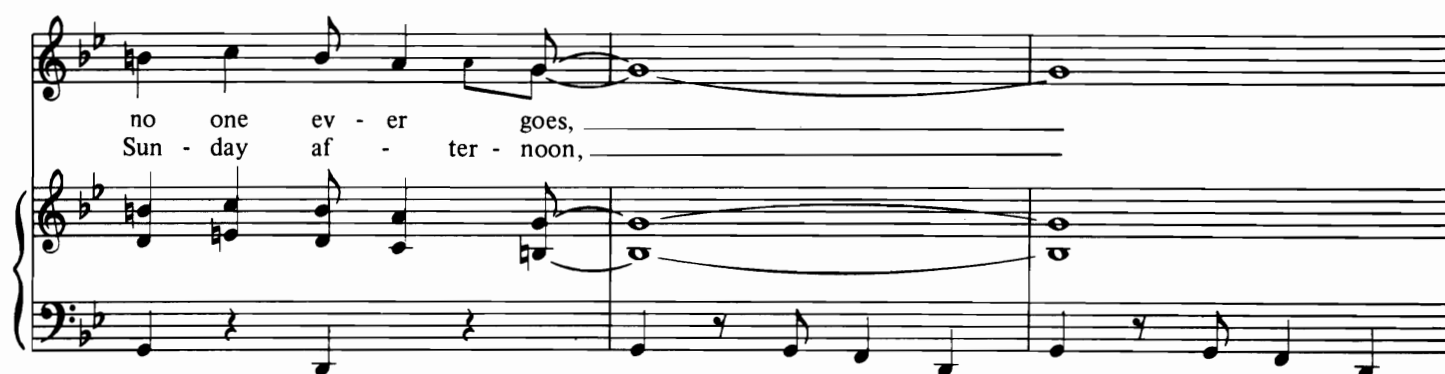
— the grounds — un - til you feel at home. — And here's to you —

Coda   Verse: 

2. Hide it in a hid - ing place where  
3. Sit - ting on a so - fa on a



no one ev - er goes,  
Sun - day af - ter - noon,




 Put it in your pan - try with your cup - cakes,  
Go - ing to the can - di - dates' de - bate,



   
It's a lit - tle se - cret, just the Rob -  
Laugh a - bout it, shout a - bout it,




**E<sub>b</sub>** **C<sub>m</sub>** **G**



- in - son's af - fair, Most of all,  
When you've got to choose, Ev-'ry way you look.


**F7**



at you've got to hide it from the kids. Coo, coo, ca - choo,  
it, you lose. Where have you gone,


**B<sub>b</sub>** **G<sub>m</sub>** **B<sub>b</sub>**

Chorus:



Mrs. Rob in - son, Je - sus loves you more  
Joe Di - mag gi - o? A na - tion turns it's

**G<sub>m</sub>** **E<sub>b</sub>** **F7**



than you will know, (Wo, wo, wo )  
lone - ly eyes to you, (Woo, woo, woo )



God bless you, please, Mrs. Rob in son,  
What's that you say, Mrs. Rob in son,



Heav - en holds a place for those who pray.  
"Jolt - in' Joe" has left and gone a - way.



(Hey, hey, hey, hey, hey, hey.)  
(Hey, hey, hey, hey, hey, hey.)

1.

2. G7add6



)

# For Emily, Whenever I May Find Her

Words and Music by  
PAUL SIMON

Moderate tempo

*mp* *sempre legato*

**F** **Bb**

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

*mp*

**F**

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

**Eb** **Bb**

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



C F

rain. \_\_\_\_\_ I wan - dered emp - ty streets - down,

Bb F

passed the shop \_\_\_\_\_ dis - plays. I heard ca -

Eb Bb

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

C F

walked on. \_\_\_\_\_ And when you ran to me your

*mf*

B $\flat$  F

cheeks flushed with the night. We walked on

E $\flat$

frost - ed fields \_ of ju - ni - per and lamp - light,

B $\flat$  C

I \_ held your hand. \_

F B $\flat$

And when I a - woke and felt you warm and near,

F Eb

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

Bb C

tears. Oh I love you, girl. —

Eb Bb Bbmaj9

Oh, I — love —

you. —

# The Boxer

Words and Music by  
PAUL SIMON

Moderate tempo

**C**

I am just a poor boy. Though my

**Am** **G**

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

**C**

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

Am G

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

Dm7 C

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

Am C F

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

G F Em Dm

C Am

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

G Am G


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

F G C


lie la la la la Lie - la la la la lie. \_\_\_\_\_

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

Am G



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




Dm7 C




come-on from the whores— on Sev-enth Av - e - nue. \_\_\_\_\_




Am Dm7 G F




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



C G



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





C C

Then I'm lay - ing out my

G7 C Am G

win - ter clothes\_ and wish - ing I was gone, — go - ing home

Dm7 G7 G C

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

Em Am

Lead - ing me, —

G C

go - ing home.

C

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

Am G G7

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

C Dm7 G7 C

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

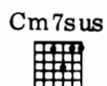
# The 59th Street Bridge Song

(FEELIN' GROOVY)

Words and Music by  
PAUL SIMON

Moderate

The piano introduction consists of two staves. The right hand plays a melody starting on a half rest, followed by eighth notes G4, A4, Bb4, and A4, then a quarter note G4. The left hand plays a bass line starting on a half rest, followed by eighth notes F3, E3, D3, and C3, then a quarter note B2. The tempo is marked 'Moderate' and the dynamic is 'mf'.

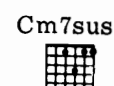
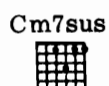


Vocal line for the first phrase: "Slow down, you move too fast. You got to make the morn-". The melody starts on a half rest, followed by eighth notes G4, A4, Bb4, and A4, then a quarter note G4. The lyrics are written below the staff.

Slow down, — you move too fast. —

You got to make the morn -

Piano accompaniment for the second phrase. The right hand plays a melody starting on a half rest, followed by eighth notes G4, A4, Bb4, and A4, then a quarter note G4. The left hand plays a bass line starting on a half rest, followed by eighth notes F3, E3, D3, and C3, then a quarter note B2. The dynamic is 'mp'.



Vocal line for the second phrase: "- ing last. Just kick - in' down the cob - ble stones, -". The melody starts on a half rest, followed by eighth notes G4, A4, Bb4, and A4, then a quarter note G4. The lyrics are written below the staff.

- ing last. — Just

kick - in' down the cob - ble stones, —

Piano accompaniment for the third phrase. The right hand plays a melody starting on a half rest, followed by eighth notes G4, A4, Bb4, and A4, then a quarter note G4. The left hand plays a bass line starting on a half rest, followed by eighth notes F3, E3, D3, and C3, then a quarter note B2.

E $\flat$  B $\flat$  Cm7sus B $\flat$  E $\flat$  B $\flat$  Cm7 B $\flat$

3

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

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







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

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







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

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




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












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



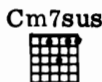












read - y to sleep. Let the morn - ing - time drop all it's pet - als on me.

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

Repeat and fade out

# The Sound of Silence

Words and Music by  
PAUL SIMON

Moderately



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

*p* (Melody)






I've come to talk with you a - gain, Be - cause a vi - sion soft - ly






creep - ing, left its seeds while I was sleep - ing,



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



mains with - in The Sound Of

Si - lence.





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

*mp (Melody)*

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

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

street lamp, -  
speak - ing, -

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



B $\flat$  F

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

Dm F C Dm

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

Dm C Dm

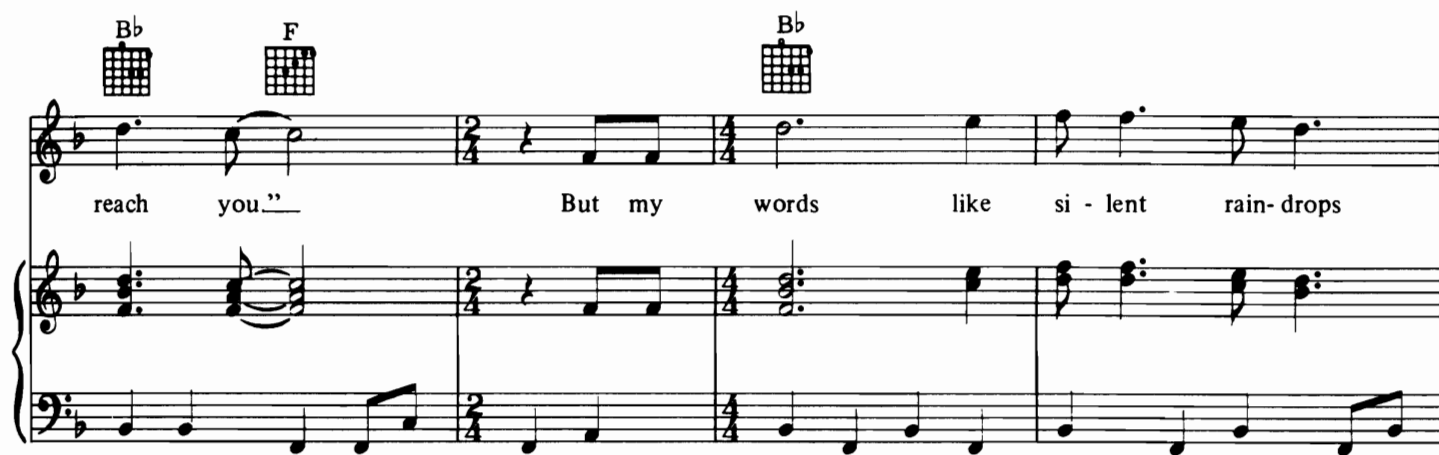
(4.) "Fools!" said I, "You do not know si - lence like a can - cer grows."

F B $\flat$  F

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

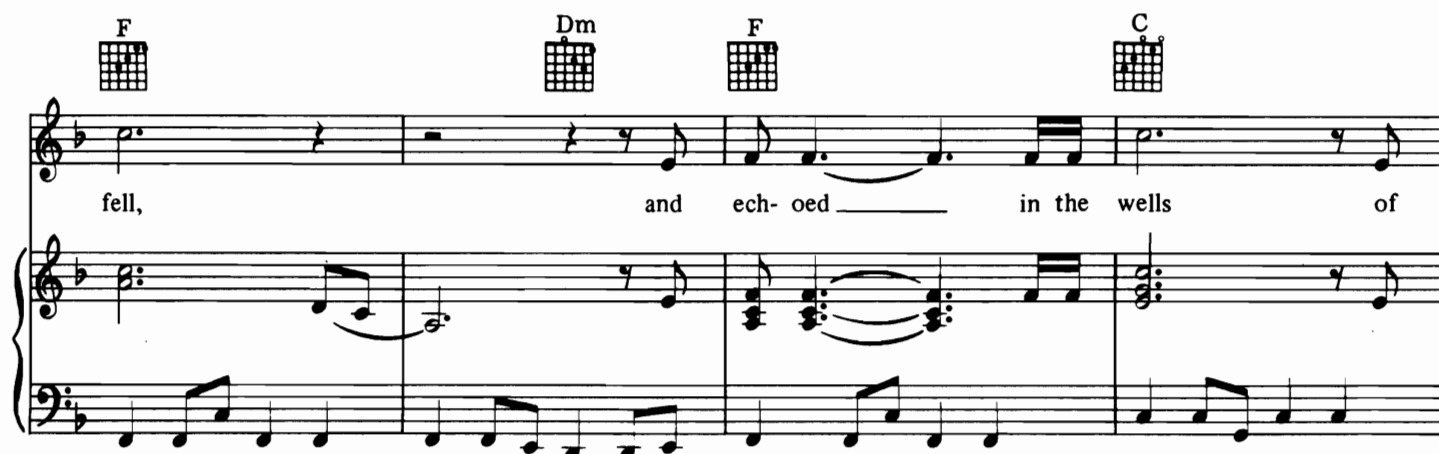
B $\flat$  F B $\flat$

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



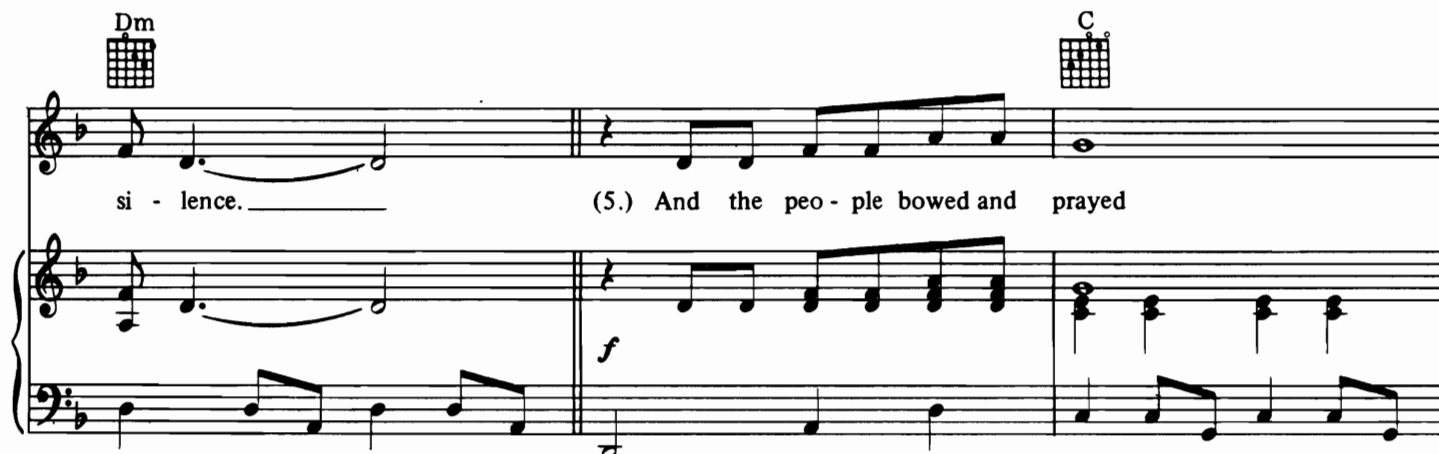
F Dm F C

fell, and ech - oed in the wells of



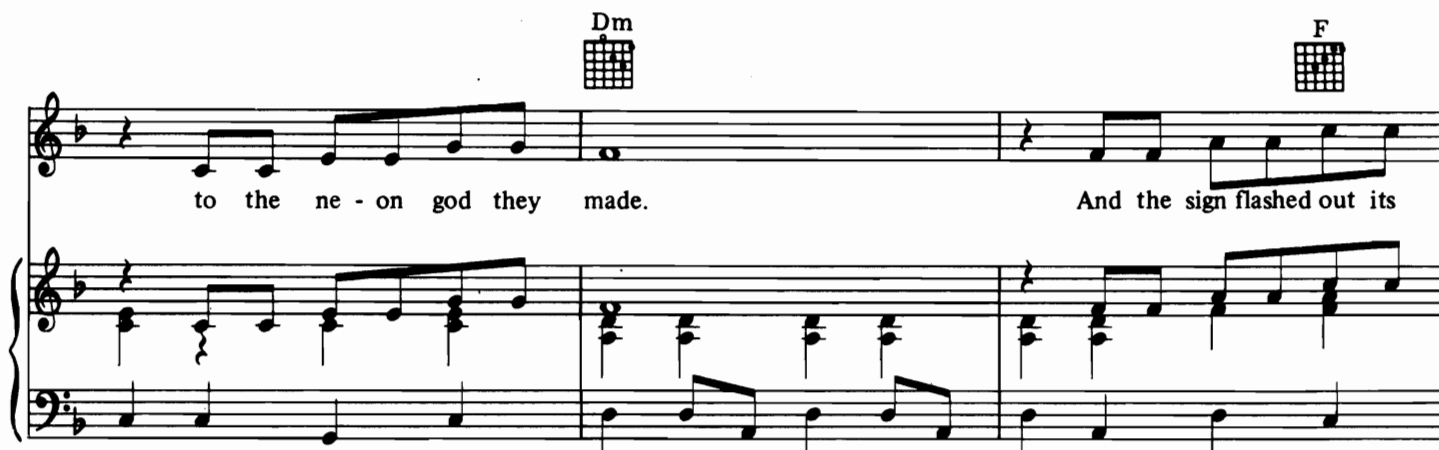
Dm C

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



Dm F

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



B $\flat$  F B $\flat$  F

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

B $\flat$

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

F Dm F

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

*poco a poco dim.* *mp*

C Dm

Sounds Of Si - lence. —

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

# I Am A Rock

Words and Music by  
PAUL SIMON

Slowly



1. A win - ter's day In a deep and dark De -  
2. walls, A fort - res deep and  
3. love; But I've heard the word be -  
4. books And my po - e - try to pro -

Chords: C, F

Piano accompaniment continues with a steady bass line and a melodic line in the right hand.

cem - ber: I am a - lone,  
might-y, That none may pen - e -  
fore; It's sleep - ing in my mem - o -  
tect me; I am shield - ed in my ar -

Chords: C, Dm, G7, F

Piano accompaniment continues with a steady bass line and a melodic line in the right hand.

trate. Gaz - ing from my win - dow To the streets be - low On a  
ry, I have no need of friend-ship; Friend-ship caus - es pain. It's  
mour, I won't dis - turb the slum-ber of feel - ings that have died. If I  
Hid - ing in my room, Safe with - in my womb. I

Chords: C, Dm7, Em7, Dm7, Em7

Piano accompaniment continues with a steady bass line and a melodic line in the right hand.



fresh - ly fal - len si - lent shroud of snow. I Am A Rock, — I am an is -  
 laugh - ter and it's lov - ing I dis - dain. }  
 nev - er loved I nev - er would have cried.  
 touch no one and no one touch - es me.



1.2.3.



land.

4.



2. I've built —  
 3. Don't talk of  
 4. I have my land. — And a rock feels no



pain; And an is - land nev - er cries. —

# Scarborough Fair/Canticle

Arrangement and Original  
Counter Melody by  
PAUL SIMON and  
ART GARFUNKEL

Moderately slow

The musical score is written for piano and voice. The piano part consists of two systems of grand staves (treble and bass clef). The first system is marked *mp* and features a continuous arpeggiated bass line in the left hand and a melody in the right hand. The second system also features a continuous arpeggiated bass line in the left hand and a melody in the right hand. The vocal melody is written on a single staff with a treble clef and a key signature of one sharp (F#). It includes lyrics and guitar chords indicated by letter names and fretboard diagrams. The lyrics are: "Are you go - ing to Scar - bor - ough Fair: Pars - ley, sage, rose - mar - y and". The guitar chords are: Em, D, Em, G, Em, G, A.

Are you go - ing to Scar - bor - ough Fair: \_\_\_\_\_

Pars - ley, sage, rose - mar - y and



thyme. \_\_\_\_\_

Re - mem - ber



me to one who lives there. \_\_\_\_\_



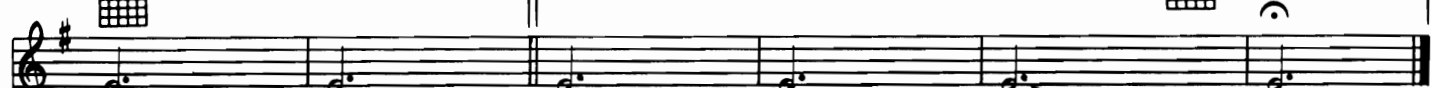
*Ahead to next strain*



She once was a true love of mine. \_\_\_\_\_



*Fine*



mine. \_\_\_\_\_



*rit.*





On the side of a hill in the deep forest  
On the side of a hill a sprinkling of  
War bel-lows blaz-ing in scar-let bat-

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



green.  
leaves.  
tal-ions.

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

Pars-ley, sage, rose-mar-y and thyme; \_\_\_\_\_  
Pars-ley, sage, rose-mar-y and thyme; \_\_\_\_\_  
Pars-ley, sage, rose-mar-y and thyme; \_\_\_\_\_










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

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

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



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

work, \_\_\_\_\_  
 strands, \_\_\_\_\_  
 heath - er, \_\_\_\_\_

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


1.2.



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

mine. \_\_\_\_\_  
 mine. \_\_\_\_\_

3.



mine. \_\_\_\_\_

*D.S. al Fine* ♯

# 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 \_\_\_\_\_





On a tour of one night stands my suit - case and gui - tar -  
 And each town looks the same to me, the mov - ies and the fac -  
 But 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,

Home - ward Bound. Home where my thought's

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

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

Si - lent - ly for me.

# Bridge Over Troubled Water

Words and Music by  
PAUL SIMON

Moderato, not too fast, like a spiritual

*mf* *mp* *p*

*Rubato*

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

*p*

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

*mp*








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

*mp*









In tempo

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

*f*










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

*mp*












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

*mf* *mp*







I will lay me down.






Rubato  
When you're









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








Ab Eb Ab Eb Ab

Sail on

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

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

Eb Ab Eb Ab Eb Ab

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

*mp*



In tempo

**in tempo**

**Chords:** Eb7, Eb9, Ab, F, Bb, Eb7, Eb9, Ab, F#dim (A bass)

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

**Piano Accompaniment:** *f*

**Chords:** Eb (Bb bass), Cm, Ab, Cm, G, Cm, Eb7, Eb9, Ab, Ab maj7, F7 (A bass)

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

**Piano Accompaniment:** *mf*, *f*, *ff*

**Chords:** Eb (Bb bass), Cm, Ab, G7, Cm, F9, Fmaj9

**Vocal Melody:** Trou - bled Wa-ter I will ease your mind. —

**Piano Accompaniment:** *rall.*, *fff*

**Chords:** Eb (Bb bass), Ab, Ab m, Eb







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







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







mer - i - ca.




"Kath - y," I said, As we

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

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

It took me four days To hitch - hike from

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

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

**Chord Diagrams:**

- E $\flat$** : A 6-string guitar diagram showing the notes G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ , and C $\flat$  (B $\flat$ ).
- D $\flat$** : A 6-string guitar diagram showing the notes B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ , C $\flat$ , and E $\flat$  (D $\flat$ ).
- D $\flat$ maj7**: A 6-string guitar diagram showing the notes B $\flat$ , D $\flat$ , F $\flat$ , A $\flat$ , C $\flat$ , and E $\flat$  (D $\flat$ ).

**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.

Ab Abmaj7 Eb

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

Ebmaj7 Cm7 Eb6 Cm6(sus)

Abmaj7 Eb Ebmaj7 Cm

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

Eb Ab

one in my rain - coat." —





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





So I looked at the scen - er - y,

She read her mag - a - zine; And the







moon rose o - ver an o - pen

field."

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

sleep - ing. I'm emp - ty and

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

Chord diagrams shown above the staff:

- Cm7
- Eb
- Ab
- Eb
- Ebmaj7
- Cm
- Eb
- Ab
- Abmaj7
- Fm7
- Ab
- Eb
- Ebmaj7
- Cm



B $\flat$  F

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

B $\flat$  F E $\flat$  maj7

come \_\_\_\_\_ to look for A - mer - i -

E $\flat$  F B $\flat$

ca, \_\_\_\_\_ All come \_\_\_\_\_ to

Repeat and fade.

F E $\flat$  maj7 E $\flat$

look for A - mer - i - ca. \_\_\_\_\_

# Kathy's Song

Words and Music by  
PAUL SIMON

Moderato




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



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




G Bm G C




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

Am Em D



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

G C G G C G



walls.  
lies.  
day.

G C G



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

Am Em C Bm7

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

G Bm G C

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

Am Em D G C

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

G G C 1.2. G 3. G C G

1.2. 3.

# El Condor Pasa

English Lyric by  
PAUL SIMON  
Musical Arrangement by  
JORGE MILCHBERG

Slowly

I'd rath-er be a spar-row than a snail. Yes I would. If I could, I sure-ly

would... Hm I'd rath-er be a ham-mer than a nail. Yes I would. If I on-ly

could, I sure-ly would... Hm A-way, I'd rath-er sail a - way Like a

swan that's here and gone. A man gets tied up to the ground, He gives the world its sad-dest

sound, its sad-dest sound. I'd rath-er be a for-est than a

street. Yes I would. If I could, I sure-ly would. I'd rath-er feel the earth be-neath my

feet. Yes I would. If I on-ly could, I sure-ly would.

Em

G

Em

G

Em

C

G

C

G

Em

# Bookends

Words and Music by  
PAUL SIMON

Gracefully

Fm7

Time it was, And what a

time it was, it was A time of

Fm7 Eb

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

Fm7



Long a - go it must be

I have a



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



left you.

*ritard*



# Cecilia

Words and Music by  
PAUL SIMON

Moderato, not too fast, rhythmically

*mf*

F B $\flat$  F B $\flat$  F

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

*mf*

C B $\flat$  F B $\flat$  F

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

B $\flat$  F 1. C 2. C

beg-ging you please - to come home, - Ho - ho - home. -

*mp*

F B $\flat$

Mak-ing love - in the af - ter - noon - with Ce - ci -

F Bb F C F (mak - ing love —) — lia, Up in my — bed - room, — I got up — to wash —  
 — my face — When I come back to bed, — some-one's tak - en my place. —  
 Cel - ia, You're break-ing my heart, — You're shak - ing my con - fi - dence dai -  
 - ly. Oh, Ce - cil - ia, I'm down on my knees, — I'm  
 beg - ging you please — to come home. — Come on home. — Poh poh

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Fsus F Bb C

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

Bb F Bb F Bb F

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

1. C 2. C

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

1. 2.

oh oh oh oh — oh oh oh oh oh — oh oh oh — oh. — Oh oh —

Bb F Bb F 1. C

oh oh oh oh — oh oh oh oh oh — oh oh oh — oh. — Oh oh —

2. C

oh. — Come on home. —

rall.