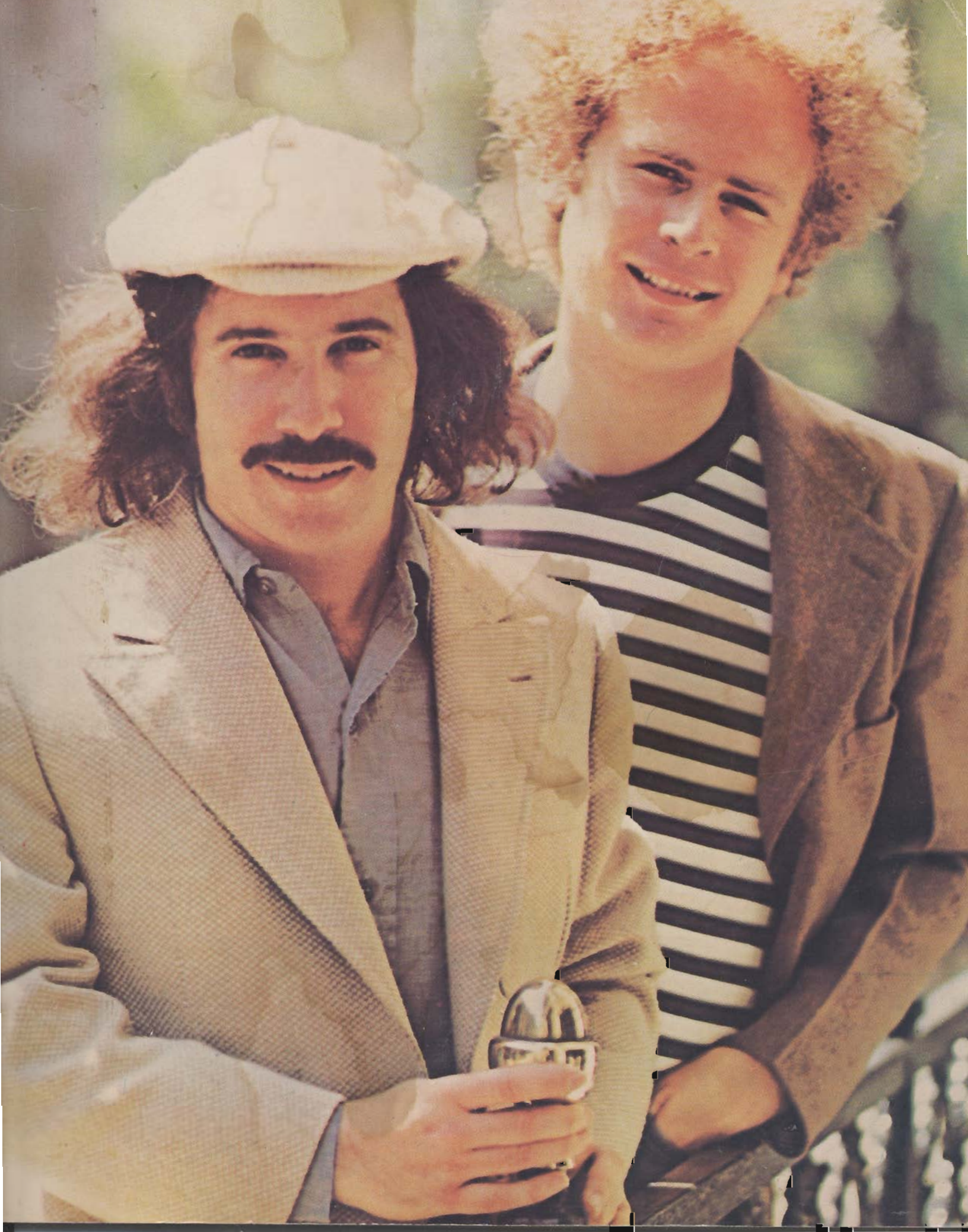


SIMON AND GARFUNKEL'S GREATEST HITS

Bridge Over Troubled Water/Mrs. Robinson/The Sound Of Silence/The Boxer/The 59th Street Bridge Song (Feelin' Groovy)/Scarborough Fair -
Canticle/I Am A Rock/Kathy's Song /Cecilia / America / Bookends / Homeward Bound / El Condor Pasa / For Emily, Whenever I May Find Her



Simon and Garfunkel's Greatest Hits

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Mrs. Robinson

Words and Music by
PAUL SIMON

Moderately bright

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand plays a simple bass line. The tempo is marked 'Moderately bright' and the dynamic is 'mf'.

Chorus:

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

mf

The chorus features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Bb, Gm, and Bb. The piano accompaniment is marked 'mf'.

— than you — will know, — (Wo, wo, wo, —)

Gm F7

The continuation of the chorus includes the lyrics '— than you — will know, — (Wo, wo, wo, —)'. Above the vocal line, guitar chord diagrams for Gm and F7 are shown. The piano accompaniment continues with the same melodic and harmonic structure.

Bb Gm Bb

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

Gm Eb 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



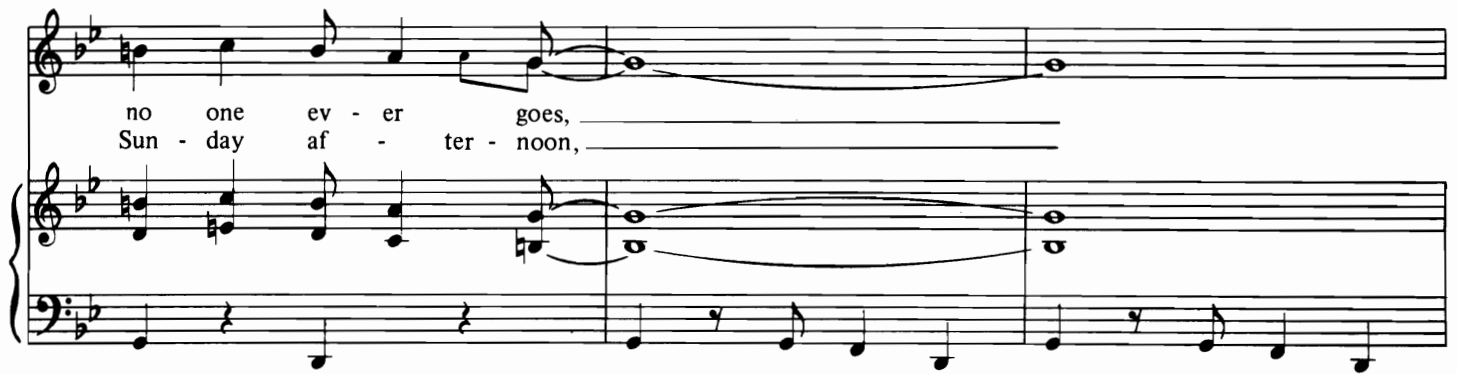
the grounds un - til you feel at home. And here's to you


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,



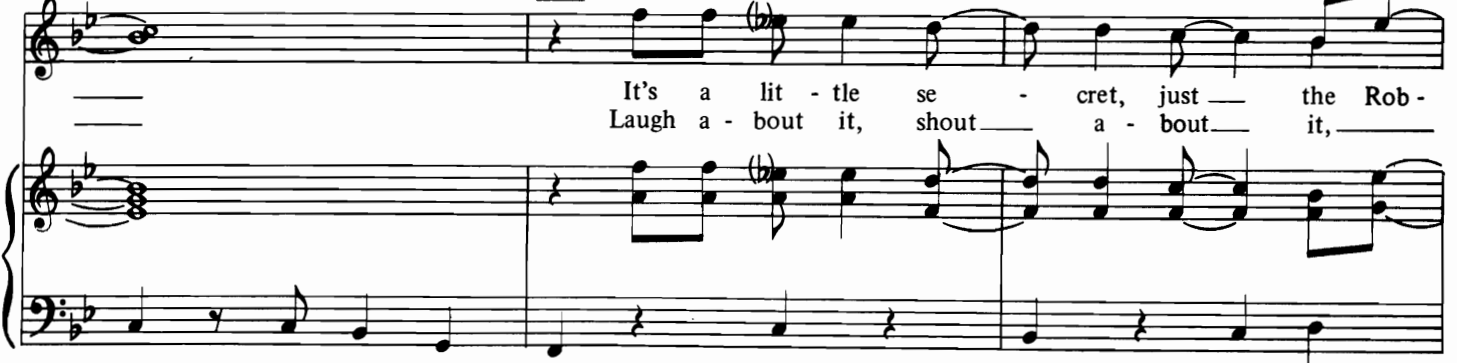


Put it in your pan - try with your cup - cakes,
Go - ing to the can - di - dates' de - bate,



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





- 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, -
 _____ at it, _____ you lose. _____ Where have you gone, -

Chorus:



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



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

Bb Gm

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

Bb Gm Eb

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

Cm G

(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*



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



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



of smok - y Bur - gun - dy; Soft - er than t're

C F

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note chord on C4, followed by a half note on C4, and then a series of eighth notes: D4, E4, F4, G4, A4, B4, C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Bb F

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

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note chord on Bb4, followed by a half note on Bb4, and then eighth notes: C5, D5, E5, F5, G5, A5, B5. The piano accompaniment maintains the eighth-note bass line and continues the melody in the right hand.

Eb Bb

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

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note chord on Eb4, followed by a half note on Eb4, and then eighth notes: F5, G5, A5, B5, C6, D6, E6. The piano accompaniment continues with the eighth-note bass line and the melody in the right hand.

C F

walked on. _____ And when you ran to me your

mf

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole note chord on C4, followed by a half note on C4, and then eighth notes: D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with the eighth-note bass line and the melody in the right hand. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the second measure of this system.

B \flat F

cheeks flushed with the night. We walked on

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G-flat major, with lyrics 'cheeks flushed with the night. We walked on'. The second line is the piano accompaniment, featuring a bass line with eighth notes and a treble line with chords and a melodic line. A guitar chord diagram for B \flat is shown above the first measure, and a diagram for F is shown above the third measure.

E \flat

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'frost - ed fields — of ju - ni - per and lamp - light,'. The second line is the piano accompaniment. A guitar chord diagram for E \flat is shown above the first measure.

B \flat C

I — held your hand. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'I — held your hand. —'. The second line is the piano accompaniment. Guitar chord diagrams for B \flat and C are shown above the first and second measures respectively.

F B \flat

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

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'And when I a - woke and felt you warm and near,'. The second line is the piano accompaniment. Guitar chord diagrams for F and B \flat are shown above the first and second measures respectively.

F Eb

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I — kissed your hon - ey hair —" and "with my grate-ful". The piano accompaniment consists of a treble and bass clef with chords and a melodic line. Chord diagrams for F and Eb are shown above the staff.

Bb C

tears. Oh I love you, girl. —

The second system continues the vocal line with the lyrics "tears. Oh I love you, girl. —". The piano accompaniment continues with chords and a melodic line. Chord diagrams for Bb and C are shown above the staff.

Eb Bb Bbmaj9

Oh, I — love —

The third system continues the vocal line with the lyrics "Oh, I — love —". The piano accompaniment continues with chords and a melodic line. Chord diagrams for Eb, Bb, and Bbmaj9 are shown above the staff.

you. —

The fourth system concludes the vocal line with the lyrics "you. —". The piano accompaniment continues with chords and a melodic line, ending with a double bar line.

The Boxer

Words and Music by
PAUL SIMON

Moderate tempo



I am just a poor boy. Though my



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



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

Am G F

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). Above the vocal line, three chord diagrams are provided: Am, G, and F. The lyrics are: "All lies and jest, still a man hears what he wants to hear,— And".

C G

dis - re - gards the rest.

The second system of the musical score continues the vocal line and piano accompaniment. Above the vocal line, two chord diagrams are provided: C and G. The lyrics are: "dis - re - gards the rest.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

C

The third system of the musical score shows the piano accompaniment continuing. Above the vocal line, a chord diagram for C is provided. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

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

The fourth system of the musical score shows the vocal line and piano accompaniment. The vocal line begins with the lyrics: "When I left my home and my fam - i - ly,— I was". The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

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



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



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



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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting on a G4 note. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for Am and G are shown above the staff.

Dm7 C

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

Detailed description: This system contains the next two lines of music. The vocal melody continues from the previous system. The piano accompaniment maintains the same harmonic structure. Chord diagrams for Dm7 and C are shown above the staff.

Am Dm7 G F

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody has a slight upward inflection. The piano accompaniment provides harmonic support. Chord diagrams for Am, Dm7, G, and F are shown above the staff.

C G

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

Detailed description: This system contains the final two lines of music. The vocal melody concludes with a melodic flourish. The piano accompaniment ends with a final chord. Chord diagrams for C and G are shown above the staff.

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 lie - la la la lie. Lie - la

The 59th Street Bridge Song

(FEELIN' GROOVY)

Words and Music by
PAUL SIMON

Moderate

E_b B_b Cm7sus B_b E_b B_b

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

Cm7sus B_b E_b B_b Cm7sus B_b

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

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

Eb
Bb
Cm7sus
Bb
Eb
Bb

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

Cm7
Bb
Eb
Bb
Cm7
Bb

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

Eb
Bb
Cm7sus
Bb
Eb
Bb
Cm7sus
Bb

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

Eb
Bb
Cm7sus
Bb
Eb
Bb
Cm7sus
Bb

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 -

Dm F C

mains with - in The Sound Of

Dm Dm C

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

mp (Melody)

Dm F

nar - row streets of cob - ble - stone, 'Neath the ha - lo of a
 ten thou - sand peo - ple, may - be more. Peo - ple talk - ing with - out

Bb F Bb F

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

Bb F

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

Dm F C Dm

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

Dm C Dm

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

mf

F Bb F

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

Bb F Bb

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

F Dm F C

fell, and ech - oed in the wells of

Dm C

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

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

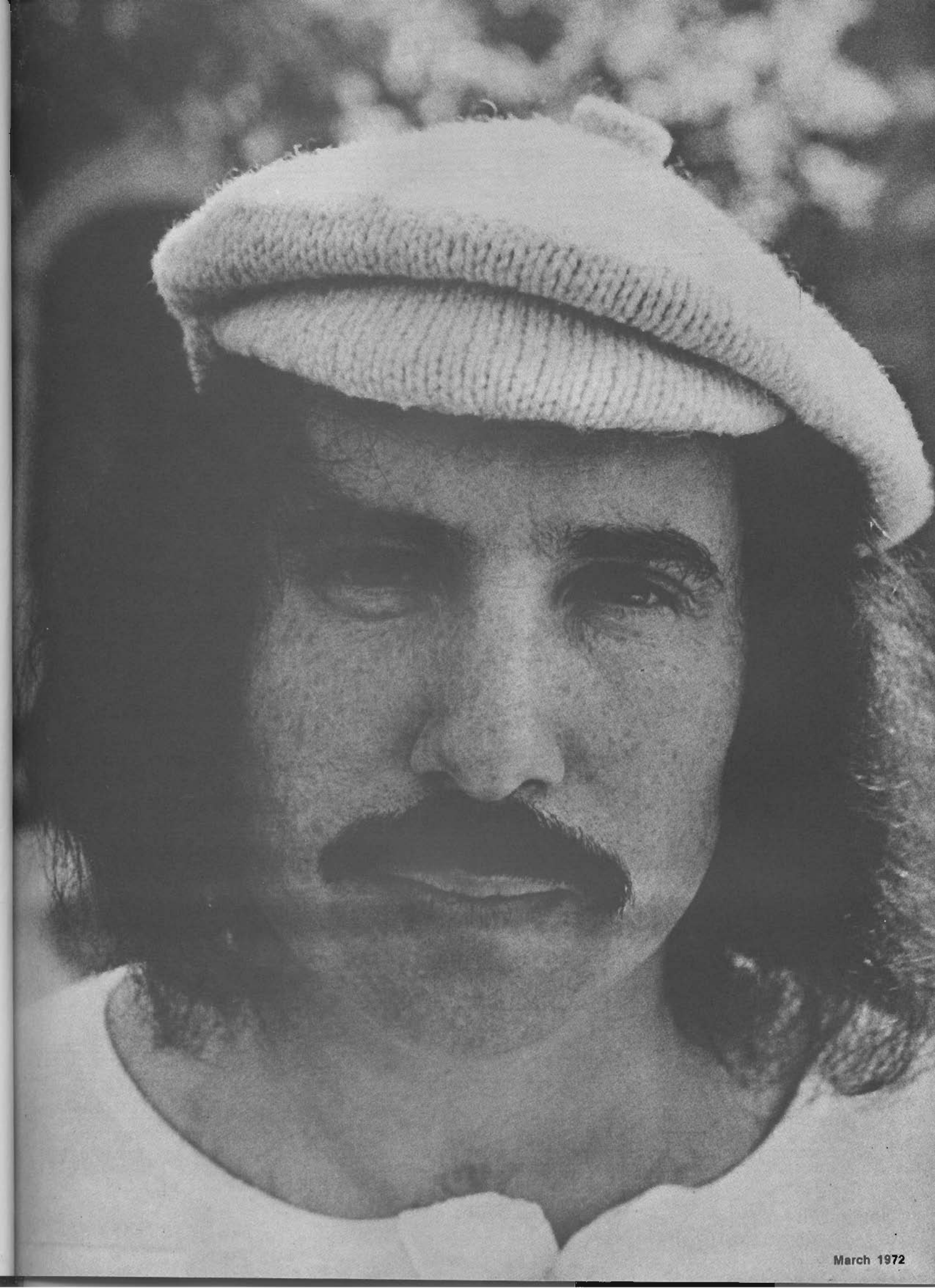
walls — and ten - e - ment halls" And whis - per'd — in The

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

mp



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

mf



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 -



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



fresh - ly fal - len si - lent shroud of snow.
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.

I Am A Rock, — I am an is -



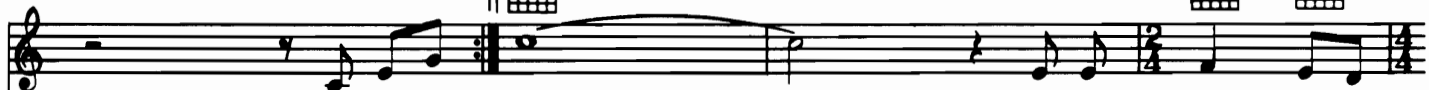
1.2.3.



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 piano introduction consists of four measures in 3/4 time, marked *mp*. The melody is a simple, repetitive eighth-note pattern in the bass clef, with a treble clef staff above it.

Em D Em

Are you go - ing _____ to Scar - bor - ough Fair: _____

The vocal line is in the treble clef, 3/4 time, with a key signature of one sharp (F#). The guitar accompaniment is in the bass clef, 3/4 time, with a key signature of one sharp (F#). The guitar part features a simple eighth-note pattern in the bass clef, with a treble clef staff above it. The lyrics are written below the vocal line.

The piano accompaniment continues with the same eighth-note pattern in the bass clef, with a treble clef staff above it. The melody is a simple, repetitive eighth-note pattern in the bass clef, with a treble clef staff above it.

G Em G A

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

The vocal line is in the treble clef, 3/4 time, with a key signature of one sharp (F#). The guitar accompaniment is in the bass clef, 3/4 time, with a key signature of one sharp (F#). The guitar part features a simple eighth-note pattern in the bass clef, with a treble clef staff above it. The lyrics are written below the vocal line.

The piano accompaniment continues with the same eighth-note pattern in the bass clef, with a treble clef staff above it. The melody is a simple, repetitive eighth-note pattern in the bass clef, with a treble clef staff above it.



thyme. _____ Re - mem - ber



me to one who lives there. _____



Ahead to next strain



She once was a true love of mine. _____

Fine



mine. _____



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

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



green. Trac - ing of spar - row on
 leaves. Wash - es the grave with
 tal - ions. 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. Blan - keys and
 sil - ver - y tears. A sol - dier
 sol - diers to kill. 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



Musical staff with notes and rests.

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

Musical staff with notes and rests.

work, _____ Then she'll be a true love of
strands, _____ Then she'll be a true love of
heath - er, _____ Then she'll be a true love of

Piano accompaniment musical staff with chords and arpeggios.

1.2.



Musical staff with notes and rests.

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

Musical staff with notes and rests.

mine. _____
mine. _____

Piano accompaniment musical staff with chords and arpeggios.

3.



Musical staff with notes and rests.

D.S. al Fine ✂

mine. _____

Piano accompaniment musical staff with chords and arpeggios.

Homeward Bound

Words and Music by
PAUL SIMON

Moderately

mp

3

Detailed description: This block shows the piano introduction for the song. It consists of two staves, treble and bass clef, in common time. The melody in the treble clef starts with a half note chord, followed by a triplet of eighth notes, and then continues with a series of chords and notes. The bass clef part is mostly rests with some low notes.



Detailed description: This block shows the vocal melody line for the first part of the song. It is written on a single treble clef staff in common time. The melody consists of quarter and eighth notes.

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

mf

Detailed description: This block shows the piano accompaniment for the first part of the song. It consists of two staves, treble and bass clef, in common time. The melody in the treble clef follows the vocal line, while the bass clef part provides harmonic support with chords and moving lines.



Detailed description: This block shows the vocal melody line for the second part of the song. It is written on a single treble clef staff in common time. The melody continues with quarter and eighth notes.

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

Mm _____
 Mm _____
 Mm _____

Detailed description: This block shows the piano accompaniment for the second part of the song. It consists of two staves, treble and bass clef, in common time. The melody in the treble clef follows the vocal line, while the bass clef part provides harmonic support.



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.

F C

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

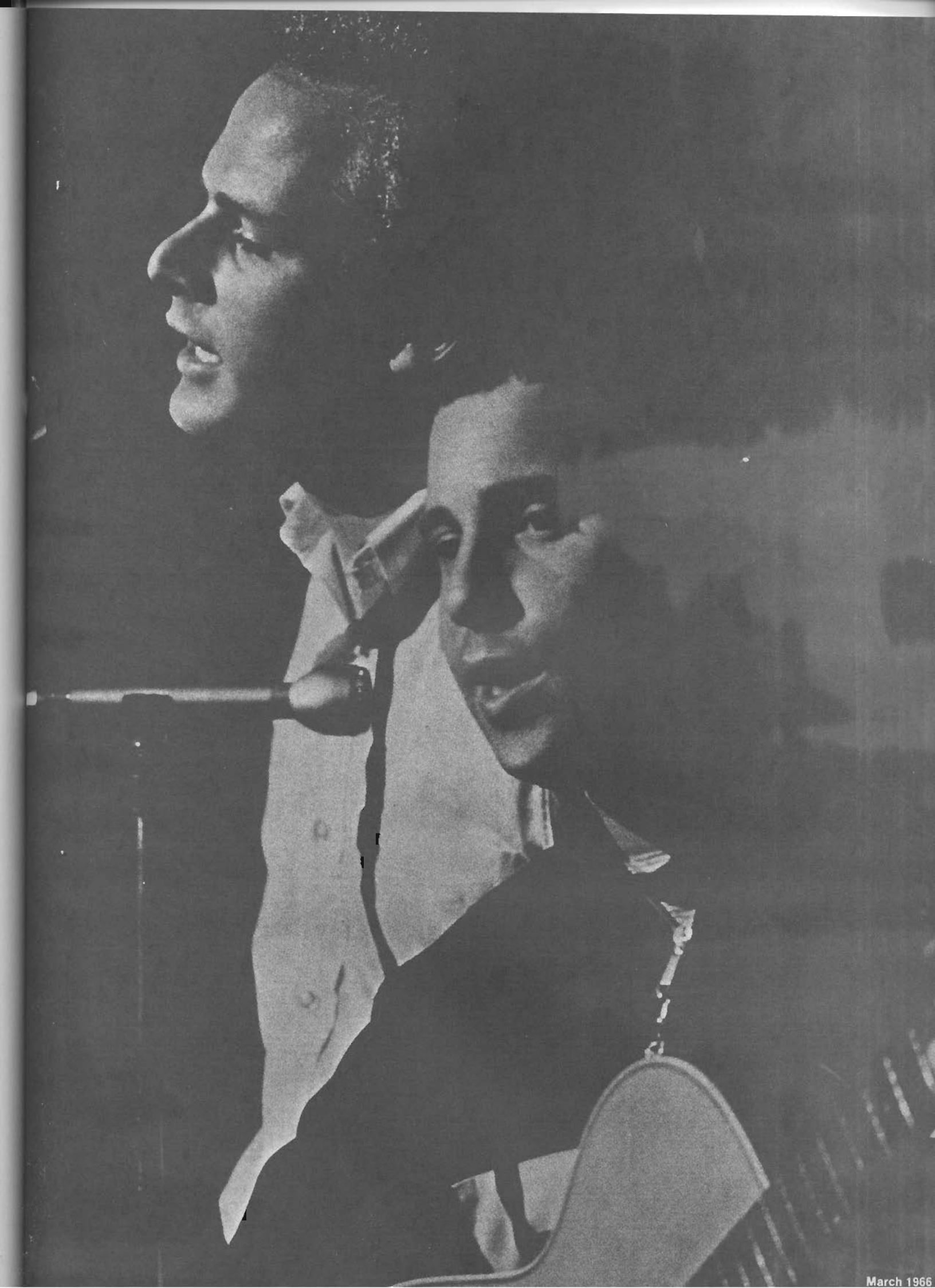
Dm C Bb F C Dm C Bb F C

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

Dm C Bb F G7 C 1.2. C 3. C Cmaj7

Si - lent - ly for me.

C7 C F C



Bridge Over Troubled Water

Words and Music by
PAUL SIMON

Moderato, not too fast, like a spiritual

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It begins with a piano introduction marked *mf*, *mp*, and *p*. The piano part features a prominent bass line with eighth-note patterns and chords in the right hand. The vocal line enters with the lyrics: "When you're wea - ry, - down and out, - feel - in - small, When you're on the street, When tears are in your eyes, - I'll dry them - all; When eve - ning falls so hard - I will com - fort - you." The score includes guitar chord diagrams for Eb, Ab, Db, and Eb. The tempo marking "Rubato" appears above the first vocal line. The piece concludes with a piano accompaniment marked *mp*.

E_b A_b E_b B_b C_m B_b

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

mp

B_b9 E_b E_b (D bass) In tempo E_b9 A_b F

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

f

B_b E_b7 E_b9 A_b F#dim (A bass) E_b (B_b bass) C7sus C7

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

mp

A_b G7 C_m E_b7 E_b9 A_b F#dim (A bass) E_b (B_b bass) C7sus C7

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

mf *mp*

Ab Bb9 (sus) Bb7 Eb Ab

I will lay me down.

This system features a vocal line with the lyrics "I will lay me down." and a piano accompaniment. The guitar chords are Ab, Bb9 (sus), Bb7, Eb, and Ab. The piano part includes dynamics of *mf* and *f*. The bass line has a *Pa* marking and an asterisk under the second measure.

Eb Ab Eb Ab Rubato

When you're

This system continues the piano accompaniment with dynamics of *mf*, *mp*, *mf*, *mp*, and *p*. The guitar chords are Eb, Ab, Eb, and Ab. The word "Rubato" is written above the final measure of the piano part.

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

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

This system features a vocal line with the lyrics "Trou-bled Wa-ter I will lay me down." and a piano accompaniment. The guitar chords are 2 Eb (Bb bass), Cm, Ab, Cm (G bass), G, Cm, and F7. The piano part includes dynamics of *mf* and *f*.

Eb Ab Cm Ab Abm Eb

This system continues the piano accompaniment with dynamics of *mf* and *f*. The guitar chords are Eb, Ab, Cm, Ab, Abm, and Eb.

Ab Eb Ab Eb Ab

Sail on

Eb Ab Db Ab

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

Eb Ab Eb Ab Eb Ab

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

Eb Bb Cm Bb Eb Eb (D bass)

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

In tempo

Eb7 Eb9 Ab F Bb Eb7 Eb9 Ab F#dim (A bass)

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

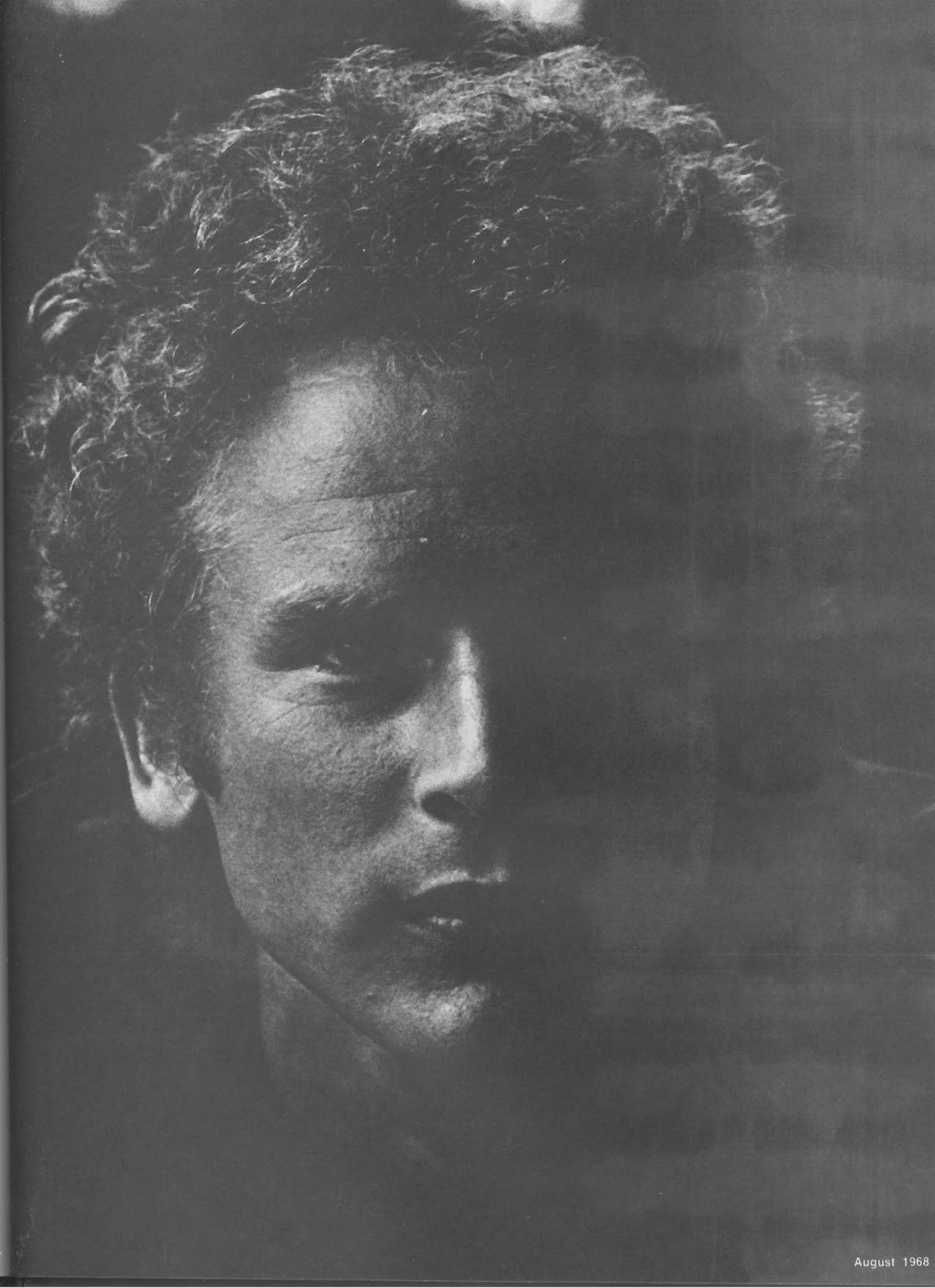
Eb (Bb bass) Cm Ab Cm G Cm Eb7 Eb9 Ab Abmaj7 (A bass) F7 (A bass)

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

Eb (Bb bass) Cm Ab G7 Cm F9 Fmaj9

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

Eb (Bb bass) Ab Abm Eb



America

Words and Music by
PAUL SIMON

Bright waltz tempo

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of a piano accompaniment and a vocal line. The piano part is marked with dynamics *mf* and *mp*. The vocal line includes the lyrics: "Let us be lov - ers, We'll mar - ry our for - tunes to - geth - er. I've got some real es - tate Here in my bag." So we".

Guitar chord diagrams are provided for the following chords: Eb, Ebmaj7, Cm, Eb, Ab, Eb, Ebmaj7, Cm, and Gm7.

America

Words and Music by
PAUL SIMON

Bright waltz tempo

mf

mp

Cm

Gm7

Eb

Ebmaj7

Ab

Eb

Ebmaj7

Cm

Gm7

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

I've got some real es - tate

Here in my bag." So we

Gm7 C7 Gm7

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a Gm7 chord and contains the lyrics "bought a pack of cig - a - rettes, —". The piano accompaniment consists of chords and moving lines in both hands. The system concludes with the lyrics "And Mrs. — Wag - ner's" and a Gm7 chord.

C9 Gm7 F Eb Bb

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

The second system continues the vocal line with the lyrics "pies, — And walked off — to look for A -". The piano accompaniment features a variety of chords including C9, Gm7, F, Eb, and Bb. The system ends with the piano accompaniment playing a series of chords.

Eb Ebmaj7 Cm Cm7 Ab

mer - i - ca.

The third system shows the vocal line with the lyrics "mer - i - ca.". The piano accompaniment includes chords Eb, Ebmaj7, Cm, Cm7, and Ab. The system concludes with the piano accompaniment playing sustained chords.

Eb Ebmaj7

"Kath - y," I said, As we

The fourth system features the vocal line with the lyrics "'Kath - y,' I said, As we". The piano accompaniment includes chords Eb and Ebmaj7. The system ends with the piano accompaniment playing sustained chords.

Cm Eb Ab

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

Eb Ebmaj7

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

Cm7 Bb

It took me four days To hitch - hike from



F Bb F Ebmaj7

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


E_b  Dbmaj7 

i - ca." Laugh - ing on the



Db  E_b 

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



Dbmaj7 

She said the man in the gab - ar-dine



E_b 

suit Was a spy.



Ab Abmaj7 Eb

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

Ebmaj7 Cm7 Eb6 Cm6(sus)

Abmaj7 Eb Ebmaj7 Cm

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

Eb Ab

one in my rain - coat." —

Eb



Ebmaj7



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



Eb



Bb



Eb



Ebmaj7

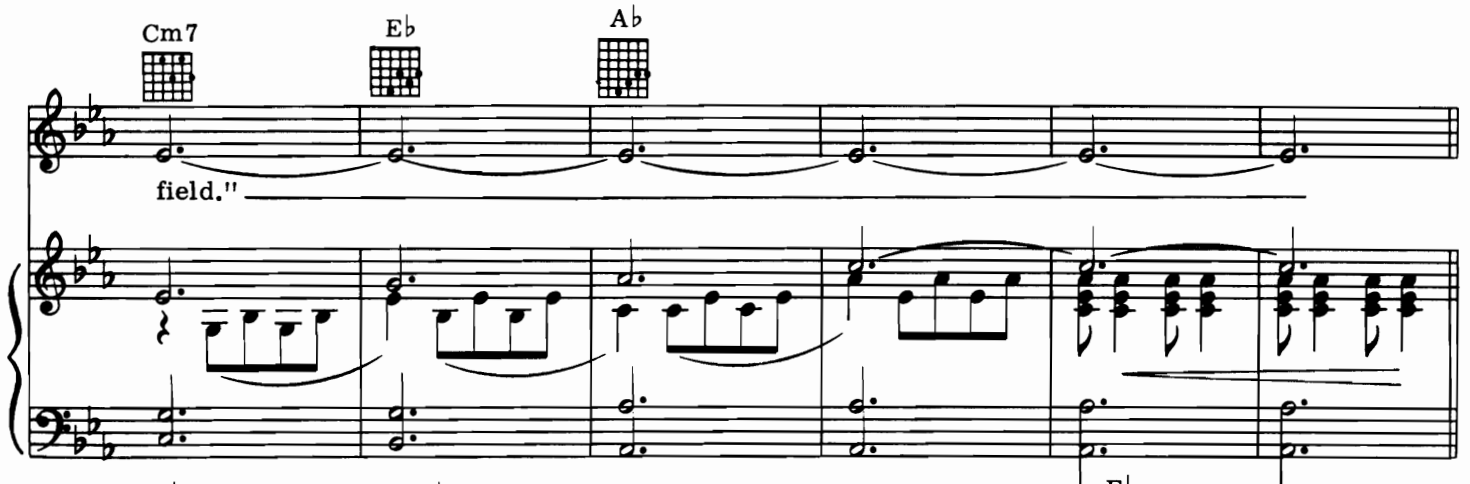


moon

rose

o - ver an o - pen

Cm7 Eb Ab



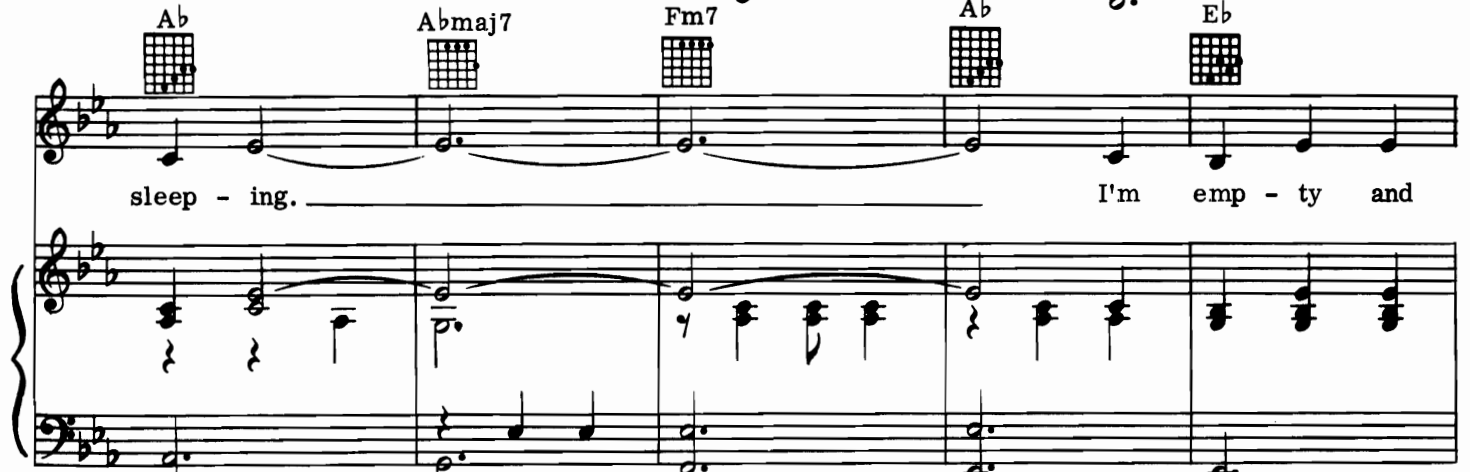
field."

Eb Ebmaj7 Cm Eb



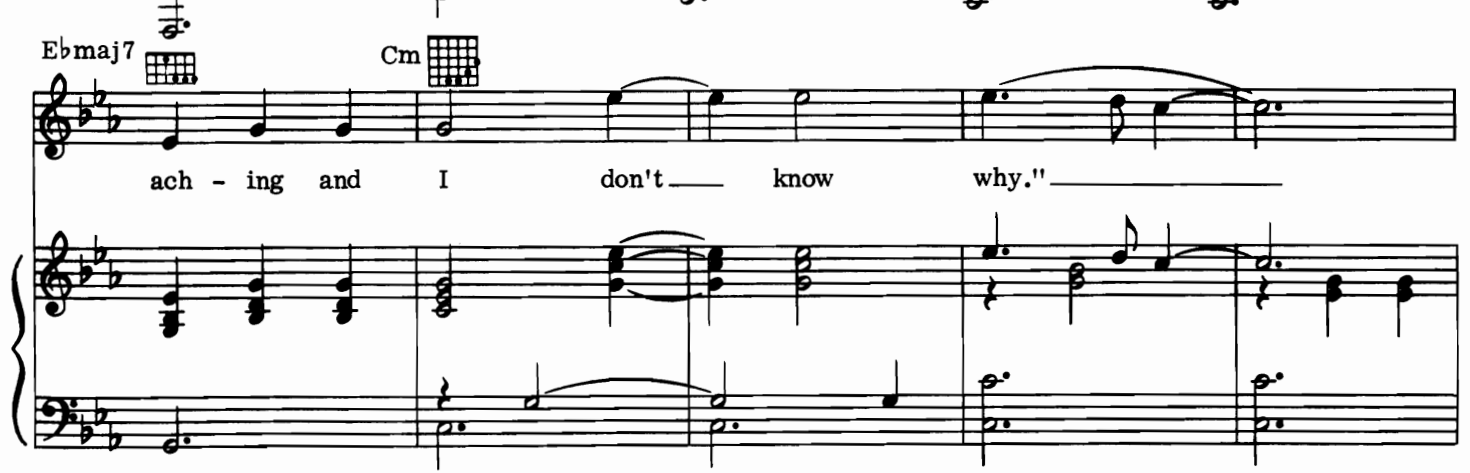
"Kath - y, I'm lost I said, Though I knew she was

Ab Abmaj7 Fm7 Ab Eb



sleep - ing. I'm emp - ty and

Ebmaj7 Cm



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

Bb F

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

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "Count - ing the cars On the New Jer - sey Turn - pike. They've all". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines.

Bb F Ebmaj7

come _____ to look for A - mer - i -

This system contains the second two lines of music. The vocal line continues with "come _____ to look for A - mer - i -". The piano accompaniment continues with chords and moving lines, including a measure with a fermata over the piano part.

Eb F Bb

ca, _____ All come _____ to

Repeat and fade.

This system contains the third two lines of music. The vocal line has "ca, _____ All come _____ to". The piano accompaniment includes a section with a double bar line and the instruction "Repeat and fade." below it.

F Ebmaj7 Eb

look for A - mer - i - ca. _____

This system contains the final two lines of music. The vocal line ends with "look for A - mer - i - ca. _____". The piano accompaniment concludes with chords and moving lines, ending with a double bar line.

Kathy's Song

Words and Music by
PAUL SIMON

Moderato

Piano introduction in G major, 4/4 time. The right hand plays a series of chords (G, D, G, D) with a melody of eighth notes. The left hand plays a bass line of eighth notes. The piece is marked 'Moderato' and 'p' (piano).



Vocal line for the first part of the song, starting with a G major chord. The melody consists of eighth and quarter notes.

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

Piano accompaniment for the first part of the song, corresponding to the vocal line. It features a steady bass line and chords in the right hand.



Vocal line for the second part of the song, starting with an Am major chord. The melody continues with eighth and quarter notes.

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

Piano accompaniment for the second part of the song, corresponding to the vocal line. It features a steady bass line and chords in the right hand.



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



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



walls.
lies.
day.



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



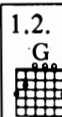
I don't know why I spend my time
All that I wear once held as true
Weave their wear - y paths and die



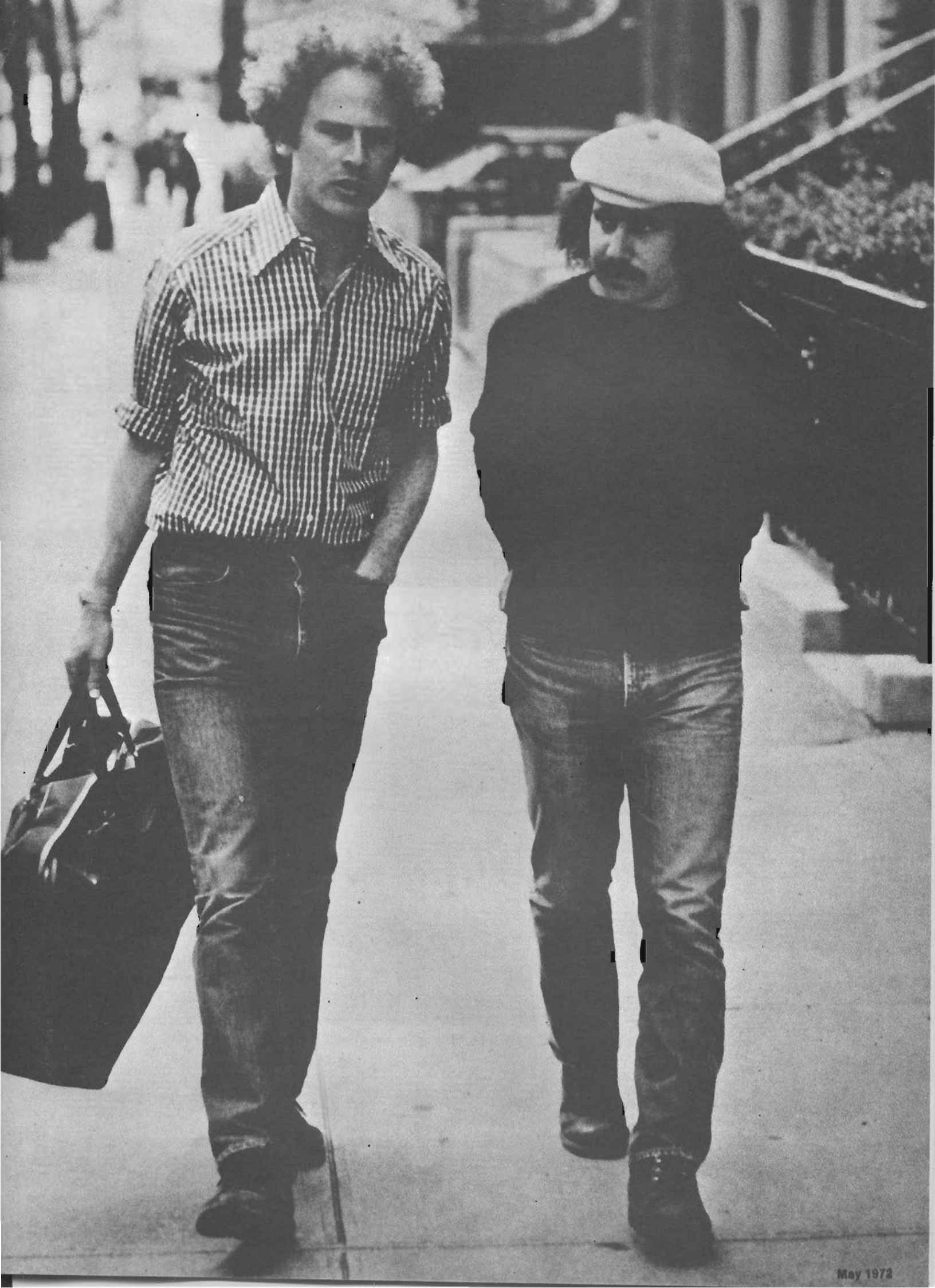
writ - ing songs I can't be - lieve
I stand a - lone with - out be - liefs
I know that I am like the rain



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



1. 2. 3.



El Condor Pasa

English Lyric by
PAUL SIMON
 Musical Arrangement by
JORGE MILCHBERG

Slowly

The musical score is written for piano and voice. It begins with a piano introduction marked 'Slowly'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in a single melodic line. The lyrics are: 'I'd rather 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'. The score includes guitar chord diagrams for G, Em, and C. There are also some performance markings like 'Hm' and '3' (triplets).

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

Em



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



Em



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



Em



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



Em



Bookends

Words and Music by
PAUL SIMON

Gracefully

Piano introduction in F major, 4/4 time. The right hand plays a series of chords: F major, C major, F major, C major, F major, C major, F major, C major, F major, C major, F major, C major. The left hand plays a simple bass line: F, C, F, C, F, C, F, C, F, C, F, C.

Fm7



Time it was, And what a

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part continues with the same chord sequence as the introduction.

E \flat



time it was, it was A time of

Musical notation for the second line of the song, including vocal line and piano accompaniment. The piano part continues with the same chord sequence.

Fm7



E \flat



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

Musical notation for the third line of the song, including vocal line and piano accompaniment. The piano part continues with the same chord sequence.

Fm7



Long a - go it must be I have a

Eb



Fm7



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

Eb



Fm7



left you.

Eb



Fm7



Eb



ritard

Cecilia

Words and Music by
PAUL SIMON

Moderato, not too fast, rhythmically

The musical score for "Cecilia" is presented in a standard format with piano accompaniment and vocal lines. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of one flat (Bb). The tempo is marked "Moderato, not too fast, rhythmically". The vocal line is written in a single staff with lyrics underneath. The score is divided into several systems, each containing piano accompaniment and vocal lines. The lyrics are: "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. - Ho - ho - home. - Mak-ing love - in the af - ter - noon - with Ce - ci -". The piano accompaniment features a steady, rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal line is characterized by a simple, melodic melody with a clear emphasis on the lyrics. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. Chord diagrams are provided for the piano accompaniment, showing the fingerings for various chords including F, Bb, C, and Bb.

mf

F Bb F Bb F

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

mf

C Bb F Bb F

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

Bb F

1. C 2. C

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

mp

F Bb

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

Bb F C F
 my face When I come back to bed, some-one's tak - en my place...

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

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

Bb F C F
 beg - ging you please to come home. Come on home. Poh poh

Chords: Fsus, F, Bb, C

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

Chords: Bb, F, Bb, F, Bb, F

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

Chords: C, Bb, F

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

Chords: Bb, F, Bb, F, C

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

Chords: C

oh. — Come on home. —

rall.



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