

TOP

Simon
and
Garfunkel

Paroles
et Musique

BOOKENDS

BRIDGE OVER TROUBLED WATER

CECILIA

EL CONDOR PASA

I AM A ROCK

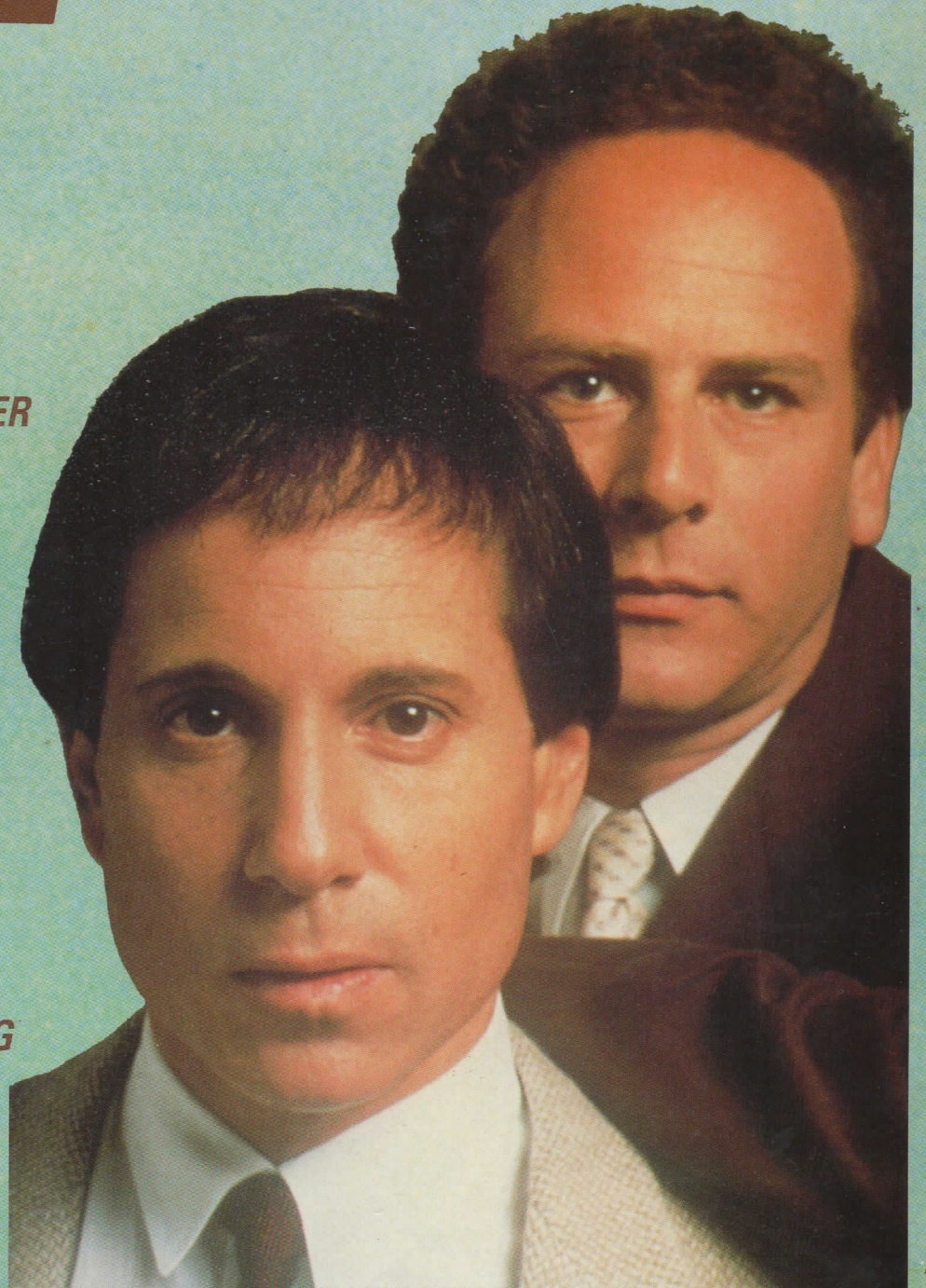
MRS ROBINSON

SCARBOROUGH FAIR

THE BOXER

THE 59TH STREET BRIDGE SONG

THE SOUND OF SILENCE

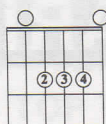


CLAVIERS, GUITARE ET TOUS INSTRUMENTS
EDITIONS PAUL BEUSCHER - ARPÈGE

DIAGRAMMES POUR LA GUITARE ET POUR TOUS LES CLAVIERS

(A)

(LA Majeur)



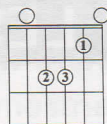
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



A LA C# DO# E MI

Am

(LA mineur)



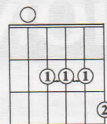
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



A LA C DO E MI

A7

(LA 7^e)



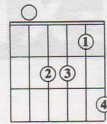
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



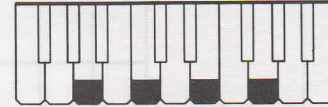
A LA C# DO# E MI G SOL

Am7

(LA mineur 7^e)



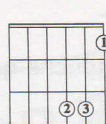
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



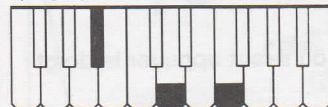
A LA C DO E MI G SOL

(Bb)

(SI^b Majeur)



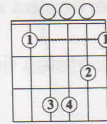
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



Bb SIb D RE F FA

Bbm

(SI^b mineur)



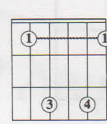
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



Bb SIb Db REb F FA

(Bb7)

(SI^b 7^e)



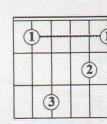
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



Bb SIb D RE F FA LAB

Bbm7

(SI^b mineur 7^e)



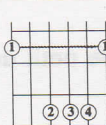
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



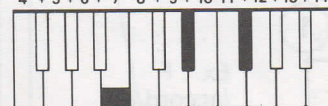
Bb SIb Db REb F FA LAB

(B)

(SI Majeur)



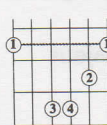
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



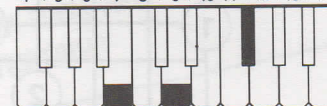
B SI D# RE# F# FA#

Bm

(SI mineur)



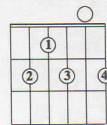
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



B SI D RE F# FA#

(B7)

(SI 7^e)



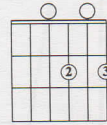
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



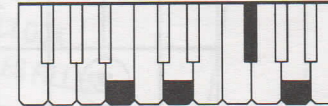
B SI D# RE# F# FA# LA

Bm7

(SI mineur 7^e)



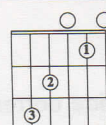
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



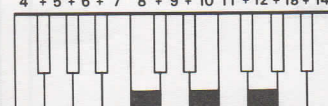
B SI D RE F# FA# LA

(C)

(DO Majeur)



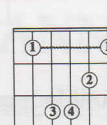
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



C DO E MI G SOL

Cm

(DO mineur)



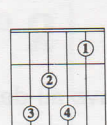
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



C DO Eb MIb G SOL

(C7)

(DO 7^e)



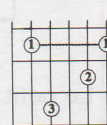
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



C DO E MI G SOL SIb

Cm7

(DO mineur 7^e)



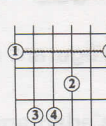
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



C DO Eb MIb G SOL SIb

(Db) (C#)

(RE^b Majeur)
(DO# Majeur)



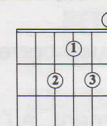
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



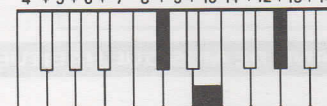
Db REb F FA Ab LAB

(Dbm)

(RE^b mineur)



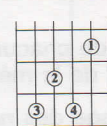
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



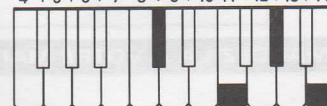
Db REb Fb FAb Ab LAB

(Db7)

(RE^b 7^e)



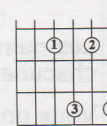
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



Db REb F FA Ab LAB DOB

(Dbm7)

(RE^b mineur 7^e)



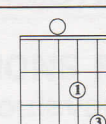
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



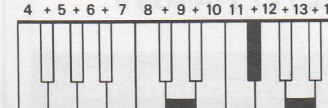
Db REb Fb FAb Ab LAB DOB

(D)

(RE Majeur)



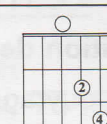
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



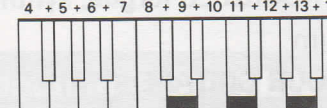
D RE F# FA# A LA

Dm

(RE mineur)



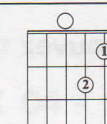
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



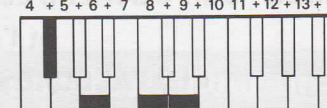
D RE F FA A LA

(D7)

(RE 7^e)



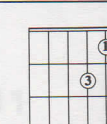
4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



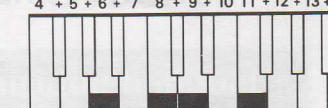
F# FA# A LA C DO D RE

(Dm7)

(RE mineur 7^e)



4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14



A LA C DO D RE F FA

DES PRINCIPAUX ACCORDS DE BASE UTILISÉS DANS CE RECUEIL

(E^b)
(MI^b Majeur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

E^b G B^b
MI^b SOL SI^b

(E^bm)
(MI^b mineur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

E^b G^b B^b
MI^b SOL^b SI^b

(E^b7)
(MI^b 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

B^b D^b E^b G
SI^b RE^b MI^b SOL

(E^bm7)
(MI^b mineur 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

B^b D^b E^b G^b
SI^b RE^b MI^b SOL^b

(E)
(MI Majeur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

E G[#] B
MI SOL[#] SI

(Em)
(MI mineur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

E G B
MI SOL SI

(E7)
(MI 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

B D E G[#]
SI RE MI SOL[#]

(Em7)
(MI mineur 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

B D E G
SI RE MI SOL

(F)
(FA Majeur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

F A C
FA LA DO

(Fm)
(FA mineur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

F A^b C
FA LA^b DO

(F7)
(FA 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

F A C E^b
FA LA DO MI^b

(Fm7)
(FA mineur 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

F A^b C E^b
FA LA^b DO MI^b

(G^b) (F[#])
(SOL^b Majeur)
(FA[#] Majeur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G^b B^b D^b
SOL^b SI^b RE^b

(G^bm)
(SOL^b mineur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G^b A D^b
SOL^b LA RE^b

(G^b7)
(SOL^b 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G^b B^b D^b F^b
SOL^b SI^b RE^b FA^b

(G^bm7)
(SOL^b mineur 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G^b A D^b F^b
SOL^b LA RE^b FA^b

(G)
(SOL Majeur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G B D
SOL SI RE

(Gm)
(SOL mineur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G B^b D
SOL SI^b RE

(G7)
(SOL 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G B D F
SOL SI RE FA

(Gm7)
(SOL mineur 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

G B^b D F
SOL SI^b RE FA

(A^b) (G[#])
(LA^b Majeur)
(SOL[#] Majeur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

A^b C E^b
LA^b DO MI^b

(A^bm)
(LA^b mineur)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

A^b C^b E^b
LA^b DO^b MI^b

(A^b7)
(LA^b 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

A^b C E^b G^b
LA^b DO MI^b SOL^b

(A^bm7)
(LA^b mineur 7^e)

4 + 5 + 6 + 7 8 + 9 + 10 11 + 12 + 13 + 14

A^b C^b E^b G^b
LA^b DO^b MI^b SOL^b

BOOKENDS

Paroles et Musique de
Paul SIMON

Gracefully **Fm7**

11 12 +12 11 12 +13 11 12 +13 11 12

Time it was, And what a time it was, it was

E $\flat$ **Fm7**

+9 12 +9 11 +9 8 +9 11 +9

A time of in - no - cence, A time of

E $\flat$ **Fm7**

12 +9 +6 +9 11 12 +12 11 12 +12

con - fi - den - ces Long a - go it must be

Fm7 **E $\flat$** **Fm7**

11 12 +12 12 +9 +6 +9 12 +9 11 +9 8 +9 11 +9

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

First system of musical notation. It begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains a quarter note on G4, with a circled Eb above it and the number 12 below it. The second measure contains a quarter note on F4, with a +9 below it. The third measure is a double bar line. The fourth measure contains a quarter note on G4, with a circled Eb above it and the number +6 below it. The fifth measure contains a quarter note on A4, with a +9 below it. The sixth measure contains a quarter note on Bb4, with a 12 below it. The seventh measure contains a quarter note on C5, with a circled Fm7 above it and the number 11 below it. The eighth measure contains a quarter note on D5, with a 12 below it. The ninth measure contains a quarter note on E5, with a +12 below it. The tenth measure contains a quarter note on F5, with a 11 below it. The eleventh measure contains a quarter note on G5, with a 12 below it. The twelfth measure contains a quarter note on A5, with a +12 below it. The lyrics "left" and "you." are written below the first two measures.

Second system of musical notation. It begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains a quarter note on G4, with a circled Fm7 above it and the number 11 below it. The second measure contains a quarter note on A4, with a 12 below it. The third measure contains a quarter note on Bb4, with a +12 below it. The fourth measure contains a quarter note on C5, with a +12 below it. The fifth measure contains a quarter note on D5, with a 12+12 below it. The sixth measure contains a quarter note on E5, with a 12 below it. The seventh measure contains a quarter note on F5, with a 11 below it. The eighth measure contains a quarter note on G5, with a 9 below it. The ninth measure contains a quarter note on A5, with a circled Eb above it and the number 12 below it. The tenth measure contains a quarter note on Bb5, with a +9 below it. The eleventh measure contains a quarter note on C6, with a 12 below it. The twelfth measure contains a quarter note on D6, with a 12 below it. The thirteenth measure contains a quarter note on E6, with a 12 below it. The lyrics "left" and "you." are written below the first two measures.

Third system of musical notation. It begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains a quarter note on G4, with a circled Eb above it and the number +9 below it. The second measure contains a quarter note on A4, with a 12 below it. The third measure contains a quarter note on Bb4, with a +9 below it. The fourth measure contains a quarter note on C5, with a circled Fm7 above it and the number 11 below it. The fifth measure contains a quarter note on D5, with a +9 below it. The sixth measure contains a quarter note on E5, with a 8 below it. The seventh measure contains a quarter note on F5, with a +9 below it. The eighth measure contains a quarter note on G5, with a 11 below it. The ninth measure contains a quarter note on A5, with a +9 below it. The tenth measure contains a quarter note on Bb5, with a circled Eb above it and the number 12 below it. The eleventh measure contains a quarter note on C6, with a +9 below it. The twelfth measure contains a quarter note on D6, with a 12 below it. The thirteenth measure contains a quarter note on E6, with a 12 below it. The lyrics "left" and "you." are written below the first two measures.

BRIDGE OVER TROUBLED WATER

Paroles et Musique de
PAUL SIMON

Rubato +12 +12 12 11+9 12 11+9 12

When you're wea - ry — feel - in — small,

+12 +13 12

When tears are in your eyes, — I'll dry them all *gliss.*

15 +15 15 +13 +16 15 15 +13 12 11 +9

When tears are in your eyes, — I'll dry them all

12 11 +9 11 +13 +13 12 11 +9

I'm on your side — Oh — when times — get

+9 11 12 +13 19 18 +16 18 18 19 18

rough — And friends just can't be found, — Like a

Chords: Eb, Ab, Eb, Ab, Eb, Ab, Eb, Bb, Cm, Bb, Eb7, a T°, Ab, F, Bb, Eb7

(A^b) (F[#]dim) (E^b) (C7) (A^b) (G7) (Cm) (E^b7)
 +16 16 15 15 +13 12 +13 15 +16 18 19 +16 19 18
 Bridge O - ver Trou - bled Wa - ter I will lay me down, Like a

(A^b) (F[#]dim) (E^b) (C7) (A^b) (B^b7) (E^b) (A^b)
 +16 16 15 15 +13 12 +13 15 +16 18 19 +16 +12 +12
 Bridge O - ver Trou - bled Wa - ter I will lay me down, When you're

(E^b) (Cm) (A^b) (Cm) (G) (Cm) (E^b7) (A^b)
 2° 15 +13 15 +16 +16 18 +16 16 +16 15 15
 Trou - bled Wa - ter I will lay me down, sail on

(E^b) (A^b) (D^b) (A^b)
 +13 +12 12 15 16 +13 15 +15 15
 sil - ver girl, Sail on by, Your time has

(E^b) (A^b) (E^b) (A^b) (E^b) (A^b)
 +13 +16 15 15 15 +13 15 +13 12 11 +9
 come to shine, All your dreams are on their way,

Musical staff with notes and lyrics: "See how they shine, Oh if you need a friend". Chords: Eb, Bb, Cm, Bb, Eb. Fingerings: 12, 11, +9, 11, +13, +13 +13, +13, +12 12.

Musical staff with notes and lyrics: "I'm sail - ing right be - hind Like a Bridge O - ver". Chords: Eb7, a T°, Ab, F, Bb, Eb7, Ab, (F#dim). Fingerings: +13, 19, 18, +16, 18, 18, 19, 18, +16, 16, 15.

Musical staff with notes and lyrics: "Trou - bled Wa - ter I will ease your mind; Like a". Chords: Eb, Cm, Ab, Cm, G, Cm, Eb7. Fingerings: 15, +13, 15, +16, +16, 18, +16, 16, +16, 19, 18.

Musical staff with notes and lyrics: "Bridge O - ver Trou - bled Wa - ter I will ease your mind.". Chords: Ab, F7, Eb, Cm, Ab, G7. Fingerings: +19, 12, 18, 19, +19, 19, 18, +16, +19, +19, 19, 18, 19.

Musical staff with notes and lyrics: "2. When you're down and out When you're on the street, When evening falls so hard I will comfort you I'll take your part Oh, when darkness comes And pain is all around Refrain". Chords: Cm, F7, Bb7, Eb, Ab, Abm, Eb. Fingerings: 19, 18, +16.

2. When you're down and out
 When you're on the street,
 When evening falls so hard
 I will comfort you
 I'll take your part
 Oh, when darkness comes
 And pain is all around
 Refrain

CECILIA

11

Paroles et Musique de
Paul SIMON

Moderato **(F)** 13 11 13 +13 13 12 13 13

Cel — ia, you're break - ing my heart, — You're

(Bb) **(F)** **(C)** **(Bb)** **(F)** **(Bb)** **(F)**

+13 13 12 13 12 11 12 10 9 8 13 15 16 15 13 +13 13 12 13 13

shak - ing my con - fi - dence dai - ly. — Oh, Ce - cil - ia, I'm down on my knees, — I'm

3è fois al Coda **(Bb)** **(F)** **(C)** **(C)**

+13 13 12 13 12 11 10 1° 2° 8 9 11

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

(F) **(Bb)**

11 12 13 11 11 +13 13 12 11 12 13

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

(F) 12 11 +13 13 (B $\flat$) (F) 12 (C) 10 11 (F) 11 12 13 11 +13
 — lia, Up in my — bed - room, — (mak - ing love) — I got up — to wash —

(B $\flat$) 13 12 11 12 (F) 13 +13 13 13 12 11 12 (C) 13 12 11 (F) (S)
 — my face — When I come back to bed, — some - one's tak - en my place. —

(C) (F) 8 9 11 12 13
 CODA — Come on home — Poh poh

(F) +13 13 12 11 12 13 (B $\flat$) +13 13 12 11 12 (C) 10 9 8 13 15
 poh poh — poh poh poh poh poh poh poh — poh — Ju - bi -

(B $\flat$) 16 (F) 15 13 (B $\flat$) +13 13 12 13 (F) 13 (B $\flat$) +13 13 12 13 (F) 12 11 12
 la - tion, She loves me a - gain, — I fall on the floor — and I laugh -

(C) 1° 10 9 8 13 15 (C) 2° 10 9 8 +13 15 (B $\flat$) 16 (F) 15 15
 ing. Ju - bi ing. Oh oh oh oh oh

(B $\flat$) 16 15 +13 15 (F) 15 (B $\flat$) 16 15 +13 15 (F) +13 13 15 (C) 1° 8 +13 15
 oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh oh

(C) 2° 8 8 9 11 (F)
 oh. come on home

SCARBOROUGH FAIR

(CANTICLE)

Arrangements
et contre-chant de
Paul SIMON
et Art **GARFUNKEL**

Moderately Slow

The musical score is written for guitar in the key of D major (one sharp) and 3/4 time. It includes fingerings for each note and guitar-specific chords. The lyrics are: "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. She once was a true love of".

Chords and Fingerings:

- Em (10), D (+11), Em (10)
- Em (14), G (16), Em (17), G (16), A (+15), 13
- Em (14), 17
- Em (17), G (16), F#m (14), Em (13), D (+11)
- D (10), Em (14), D (13), Em (12), D (+11), Em (10), D (9)

Em 1° 10 *pour suivre*

mine

Em 2° 10 **D** **Em** **FIN**

mine

Em 10 10 10 14 14 14 **D** +11 **Em** 12 **D** +11 **Em** 10

Tell her to make me On a the cam side of a shirt hill in the deep for - est

G 14 16 **Em** 17 16 **G** 14 **A** +15 13 **Em** 16 17 16 17 17 17

green. Pars - ley, sage, rose - mar - y and thyme; Trac - ing of spar - row on

Em +18 +18 +18 17 17 17 17 **G** 16 14 **F#m** 14 13 **Em** 12

snow - crest - ed brown. With - out no seams nor nee Blan - kets dle and

SCARBOROUGH FAIR

D +11 **Em** 10 **D** 14 **Em** 13 **D** 12 **Em** +11 **D** 10 **Em** 9

work, bed - clothes the child of the Then moun - tain she'll be a true love of

Em 1° 2° 12 +11 12 13 12 +11 12 +11 9 10

sleeps mine un - a - ware of the clar - i - on call.

Em 3° 10

mine

Tell her to find me an acre of land
Parsley, sage, rosemary and thyme;
Between the salt water and the sea strands,
Then she'll be a true love of mine.

Tell her to reap it with a sickle of leather:
Parsley, sage, rosemary and thyme;
And gather it all in a bunch of heather,
Then she'll be a true love of mine

On the side of a hill a sprinkling of leaves.
Washes the grave with silvery tears.
A soldier cleans and polishes a gun.

War bellows blazing in scarlet battalions.
Generals order their soldiers to kill.
And to fight for a cause they've long ago forgotten.

THE 59th STREET BRIDGE SONG

(FEELIN' GROOVY)

17

Paroles et Musique de
Paul SIMON

Moderato

Chords: E^b , B^b , $Cm7$, B^b , E^b , B^b

Fingering: 12, 11, 9, +9, 11, 9, 12, 11, 9

Chords: $Cm7$, B^b , E^b , B^b , $Cm7$, B^b

Fingering: +9, 11, 9, 12, 11, 9, +9, 11, 9

Slow down — you move too fast —

Chords: E^b , B^b , $Cm7$, B^b , E^b , B^b

Fingering: +6, 12, +9, 11, 9, 11, 11, +13, 11, 12, +9, 11, 9

You got to make the morn - ing last. — Just kick - in' down the

Chords: $Cm7$, B^b , E^b , B^b , $Cm7$, B^b

Fingering: +9, 11, 9, 12, 12, +9, 11, 9, 11, 11, 16, +13

cob - ble stones, — look - in' for fun and Feel - in' Groov - y. —

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

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

Chords: Cm7, Bb, Eb, Bb, Cm7, Bb

Fingerings: +13, 11, +9, 9, +9, 11, 12, +9, 12, +13, 11, +13, 16, 15, +13, 11

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

Chords: Eb, Bb, Cm7, Bb, Eb, Bb, Cm7, Bb

Fingerings: 12, +9, 11, 9, 11, 11, 16, +13

Lyrics: Life, I love you, All is groov - y

Chords: Eb, Bb, Cm7, Bb, Eb, Bb, Cm7, Bb

Fingerings: 12, 11, 9, +9, 11, 9, 12, 11, 9, +9, 11, 9

Lyrics: (No lyrics present for this line)

EL CONDOR PASA

(IF I COULD)

Paroles anglaises de
Paul SIMON

Arrangement musical de
J. MILCHBERG
et **D. ROBLES**

Slowly

G 7 10 +9 10 +11 12 +11 12 13 14 16 16

I'd rath - er be a spar - row than a snail yes I

G 14 17 16 14 14 13 12 13 12 10 14

would If I could, I sure - ly would Hm

Em 13 12 10 7 10 +9 10 +11 12 +11 12 13 14 17 16

I'd rath - er be a ham - mer than a nail, Yes I

G 14 17 16 17 16 17 16 14 14 13 12 13 12 10 14

would, If I on - ly could I sure - ly would Hm

Em 13 12 10 **C** 2° fois instrumental 14 17 16 17 16 17 19 19 +18 17 19 17

A - way, I'd rath - er sail a - way Like a

G 16 16 17 16 14 **C** 14 17 16 17 16 17 16

swan that's here and gone, A man gets tied up to the

C 17 17 19 17 16 **G** 16 17 16 14 14 13 12

ground He gives the world it's sad - dest sound it's sad - dest

Em 13 12 10 12 10 7 **Em** 10 +9 10 +11 12 +11 12 13 **§**

sound 2. I'd rath - er be a for - est than a

2. I'd rather be a forest
Than a street
Yes I would
If I could, I surely would
I'd rather feel the earth beneath my feet
Yes I would,
If I only could, I surely would.

Instrumental

3. I'd rather be a rabbit
Than a snail
Yes I would
If I could I surely would

4. I'd rather sing a song
Than write a book
Be a cook
Learn to cook

5. I'd rather be a hammer
Than a nail
Yes I would
If I could

I AM A ROCK

Paroles et Musique de
Paul SIMON

Slowly

8 10 12 12 11 10 15 15 15 13 13 8

1. A win - ter's day In a deep and dark De -

cem - ber; I am a - lone,

10 12 16 15 14 15 15 13 12 11 10

Gaz - ing from my win - dow To the streets be - low On a fresh - ly fall - en si - lent shroud of

11 10 9 8 9 12 11 10 9 8 9 12 12 11 10 9 8 11 10 9 8

snow. I Am A Rock, I am an is

9 13 15 13 15 13 15 15 16 17 16

③ Am

1° 2° 3°
15

8 10 12

land 2. I've built —

③ Dm7 G7 ③

4° 15 10 10 11 10 9 8 10 10

4. land — And a rock feels no pain; And an

Dm7 G7 ③

11 11 10 9 8

is - land nev - er cries —

2. I've built walls,
A fortress deep and mighty,
That none may penetrate.
I have no need of friendship
Friendship causes pain.
It's laughter and it's loving I disdain.

Refrain

3. Don't talk of love;
But I've heard the word before;
It's sleeping in my memory.
I won't disturb the slumber of
Feelings that have died,
If I never loved
I never would have cried.

Refrain

4. I have my books
And my poetry to protect me;
I am shielded in my armour,
Hiding in my room,
Safe within my womb,
I touch no one
And no one touches me

Refrain

MRS. ROBINSON

Paroles et Musique de
Paul SIMON

Moderately bright

13 +13 15 16 B^b 16 +16 16 15 +13 Gm 18 16 16 +16 16 B^b

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

Gm 15 +13 15 E^b +13 +16 16 15 $\text{F}7$ 13 +13 15

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

B^b 16 16 +16 16 Gm 15 +13 B^b 18 16 16 +16 16 Gm 15 +13 15 +13 E^b

please, Mrs. Rob - in - son; Heav - en holds a place for those who pray,

E^b +16 16 15 Cm 15 15 14 G

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

G *al Coda* **G7** 18 18 18 17 17 16 16 15 15 14 14 13 12 12

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

G7 **C7** 17 17 17 16 15 15 15 15 15

_____ We'd like to help _____ you learn to help your -

C7 +13 **F7** 18 18 18 +16 16 **B $\flat$** 16 15 +13

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

E $\flat$ +16 +16 16 16 15 **Cm** **G** 16 15 14

sym - pa - thet - ic eyes _____ stroll a - round _____

G 12 13 14 **F7** 15 14 13 12 13 13 +13 15 16 **§**

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

CODA **G** **G7** 18 18 17 17 16 16 15 15 14 15 14 13 12

2. Hide it in a hid - ing place - where no one ev - er goes,

G7 **C7** 8 8 10 12 15 8 10 12 15 +13

Put it in your pan - try with - your cup - cakes

C7 **F7** **Bb** **Eb** 18 18+16+16 16 16 15 +13+16 +16 16 +13 15

It's a lit - tle se - cret, just the Rob - in - son's af - fair,

Cm **G** 16 15 14 12 13 14 15

Most of all, you've got to hide -

F7 **Bb** **Gm** 14 13 12 13 13 +13 15 16 16+16 16 15 +13

it from the kids. Coo, coo, ca - choo, Mrs. Rob - in - son,

18 16 16 +16 16 15 +13 15 +13 +16 16 15
 Je - sus loves you more — than you — will know, — (Wo, wo, wo. —)

13 +13 15 16 16 +16 16 15 +13 18 16 16 +16 16
 God bless you, please, Mrs. — Rob - in - son, — Heav - en holds — a place —

15 +13 15 +13 +16 16 15 15 15 14
 — for those who pray. — (Hey, hey, hey, — hey, hey, hey —

1° 2°
)
 19

3. Sitting on a sofa on a Sunday afternoon,
 Going to the candidates' debate,
 Laugh about it, shout about it,
 When you've got to choose,
 Ev'ry way you look at it, you lose.
 Where have you gone, Joe Dimaggio?
 A nation turns its lonely eyes to you,
 (Woo, woo, woo.)
 What's that you say, Mrs. Robinson,
 "Joltin' Joe" has left and gone away.
 (Hey, hey, hey, hey, hey, hey)

THE BOXER

Paroles et Musique de
Paul SIMON

Moderato **(C)** 12 12 12 13 12 10 10 11 12 12 15 14 **(Am)** 13 13 14

I am just a poor boy, Though my sto - ry's sel - dom told, I have

(G) 13 12 12 13 12 9 9 10 11 11 11 12 **(C)** 11 10 8 9 11 10 8

squan - dered my re - sis - tance for a pock - et - ful of mum - bles, such are prom - is - es.

(C) 15 15 14 **(Am)** 15 15 14 **(G)** 15 14 14 14 **(F)** 14 13 13 13

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

(F) 13 13 13 11 **(C)** 12 **(G)** **(C)**

dis - re - gards the rest,

boy in the com - pa - ny of stran - gers in the 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

8 15 14 15 15 14 15 14 14 13 12 15 14

C **Am** **G**

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

Detailed description: This image shows a musical score for a vocal line. It features a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, accessible style. Above the staff, there are three large, bold letters in circles: 'C', 'Am', and 'G', indicating the chords for the first, second, and third measures respectively. Above the staff, there are also numbers: 8, 15, 14, 15, 15, 14, 15, 14, 14, 13, 12, 15, 14. These numbers likely represent fingerings or scale degrees. The lyrics are written below the staff: 'know. Lie - la - lie, Lie - la - lie la lie-la - lie lie - la -'. The first measure contains the word 'know.' and the second measure contains 'Lie - la - lie,'. The third measure contains 'Lie - la - lie la lie-la - lie lie - la -'. The melody consists of a series of eighth and quarter notes, with some rests. The overall mood is light and cheerful.

Am 15 G 16 17 18 17 17 16 15 16 F 15 15 14 G 15 C 15

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

C 10 11 12 12 12 12 12 10 10 10 11 10 8 9

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

Am 10 10 10 10 10 10 9 G 9 9 11 11 11 11 C 14 10 10 8 9 11

job, but I get no of - fers, Just a come - on from the whores on Sev - enth Av -

C 10 10 Am 15 15 14 15 15 14 15 Dm7 14 14 14 G 14 13 F 13 13

e - nue. I do de - clare, there were times when I was so lone - some I

F 13 13 13 12 C 12 12 12 12 G 12 12 12 12

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

Chords: C, Dm7, G7, C

11 10 8 9 11 10 8 9 11 10 12 12 12 15 15 14 15

laid him down— Or cut him till he cried— out in his an - ger and his shame—

Chords: Am, G, F, C

15 15 15 14 14 14 14 13 13 13 13 13 13 12 12

— "I am leav - ing, I am leav - ing". But the fight - er still re - mains—

Chords: G, C, G, F, C

15 14

Lie - la

Chords: Am, G, Am

15 15 14 15 14 14 13 12 15 14 15

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

Chords: G, F, C

16 17 18 17 17 16 15 16 15 15 15 14 15 15 14

Lie - la lie la la la la lie— la la la la lie, Lie - la

THE SOUND OF SILENCE

33

Paroles et Musique de
Paul SIMON

Moderato

Dm **C**

9 9 11 11 13 13 12

1. Hel - lo Dark - ness, my old friend

C **Dm** **F**

8 8 8 10 10 12 12 11 11 11 13 13 15 15

I've come to talk with you a - gain

be - cause a vi - sion soft - ly

Bb **F** **Bb** **F**

16 15 11 11 13 13 15 15 16 16 15

creep - ing —

left it's seeds while I was sleep - ing —

F **Bb**

11 11 16 16 16 16 17 18 18 17 16

And the vi - sion —

that was plant - ed in my

(F) 15 16 15 (F) 13 (Dm) (F) 11 11 11 (C) 15 (Dm) 10 11 9
 brain still re - mains with - in The Sound Of Si - lence

(Dm) 9 9 11 11 13 13 (C) 12 8 8 10 10 12 12
 4. "Fools!" said I, You do not know si - lence like a can - cer

(Dm) 11 (F) 11 11 13 13 15 15 (Bb) 16 (F) 15
 grows "Hear my words that I might teach you,—"

(F) 11 11 13 13 15 15 (Bb) 16 (F) 15 *al Coda* (F) 11 11
 Take my arms that I might reach you" But my

(Bb) 16 17 18 18 17 16 (F) 15 (Dm) 10
 words like si - lent rain - drops fell, and

Musical staff with notes and fingerings. Chords: F, C, Dm. Fingerings: 11, 11, 11, 11, 15, 10, 11, 9.

ech - oed _____ in the wells of si - lence _____

Musical staff with notes and fingerings. Chords: F, Bb. Fingerings: 11, 11, 13, 15, 15, 16, 16, 16, 16, 17.

CODA And the signs said "The words of the proph - ets are

Musical staff with notes and fingerings. Chords: Bb, F, Dm. Fingerings: 18, 18, 18, 18, 17, 16, 15, 15, 16, 16, 15, 13, 10.

writ - ten on the sub - way walls _____ and ten - e - ment halls" And

Musical staff with notes and fingerings. Chords: F, C, Dm. Fingerings: 11, 11, 11, 11, 15, 10, 11, 9.

whis - per'd _____ in The Sounds Of Si - lence _____

2. In restless dreams I walked alone
 Narrow streets of cobblestone
 Neath the halo of a street lamp
 I turned my collar to the cold and damp
 When my eyes were stabbed by the flash
 Of a neon light that split the night
 And touched The Sound Of Silence

5. And the people bowed and prayed
 To the neon god they made.
 And the sign flashed out its warning
 In the words that it was forming
al Coda

3. And in the naked light I saw
 Ten thousand people, maybe more,
 People talking without speaking
 People hearing without listening
 People writing songs that voices
 Never share and no one dare
 Disturb The Sound Of Silence

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par André PATÉ

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EDITIONS ET INSTRUMENTS