

Simon and Garfunkel Bridge Over Troubled Water



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BRIDGE OVER TROUBLED WATER

Words and Music by
PAUL SIMON

2b 2c 6a 3c Ab Dalm Edm Lw Eb
Moderato, not too fast, like a spiritual

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Moderato, not too fast, like a spiritual'. Dynamics include *mf*, *mp*, and *p*.

Continuation of the piano accompaniment musical notation, showing the right and left hand parts.

Rubato

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

Musical notation for the first line of lyrics, including the vocal line and piano accompaniment. Chords Eb, Ab, and Eb are indicated above the vocal line. Dynamics include *p*.

Ab Db Ab Eb Ab Eb Ab

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

Musical notation for the second line of lyrics, including the vocal line and piano accompaniment. Chords Ab, Db, Ab, Eb, Ab, Eb, and Ab are indicated above the vocal line. Dynamics include *mp*.

Eb Ab Eb Bb Cm Bb Bb9

I'm on your side. Oh, when times get
I'll take your part. Oh, when dark-ness

mp

Eb In tempo Eb7 Eb9 Ab F Bb Eb7 Eb9

rough And friends just can't be found, Like a
comes And pain is all a-round,

f

Ab F#0 Eb C7sus C7 Ab G7 Cm Eb7 Eb9

(A bass) (Bb bass)

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

mp *mf* *f*

Ab F#0 Eb C7sus C7 Ab Bb9sus Bb7 Eb

(A bass) (Bb bass)

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

mp *mf* *f*

Ab Eb Ab Eb Ab Rubato

When you're

mf *mp* *mf* *mp* *p*

2. Eb (Bbass) Cm Ab Cm (Gbass) G Cm F7

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

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Trou-bled Wa-ter I will lay me down." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is B-flat major (two flats), and the time signature is 4/4. The system includes a second ending bracket over the first measure.

Eb Ab Cm Ab Abm Eb

The second system continues the piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The system includes a key signature change to E-flat major (two flats) and a time signature change to 3/4.

Ab Eb Ab Eb Ab

Sail on

The third system continues the piano accompaniment. The right hand features a more active melody with some grace notes. The left hand continues with a simple bass line. The system includes a key signature change to A-flat major (three flats) and a time signature change to 4/4.

Eb Ab Db Ab

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

The fourth system features a vocal line and piano accompaniment. The vocal line includes the lyrics "sil-ver girl, Sail on by. Your time has". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The system includes a key signature change to E-flat major (two flats) and a time signature change to 4/4.

Eb Ab Eb Ab Eb Ab

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

The fifth system features a vocal line and piano accompaniment. The vocal line includes the lyrics "come to shine.— All your dreams are on their— way." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The system includes a key signature change to E-flat major (two flats) and a time signature change to 4/4.

Eb Bb Cm Bb Eb Eb (D bass)

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

mp

In tempo Eb7 Eb9 Ab F Bb Eb7 Eb9 Ab F#0 (A bass)

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

f

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

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

mf *f* *ff*

Eb (Bb bass) Cm Ab G7 Cm F9 Fmaj9

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

Eb (Bb bass) Ab Abm Eb

rall. *fff*

EL CONDOR PASA

Musical Arrangement by
JORGE MILCHBERG
English Lyric by
PAUL SIMON

Slowly

The musical score is written in G major and 3/4 time. It consists of a piano introduction and four systems of vocal and piano accompaniment. The piano part features a characteristic rhythmic pattern of eighth and sixteenth notes. The vocal line is simple and melodic, with lyrics in English. Chords are indicated above the notes.

System 1: G Em G. Lyrics: I'd rather be a spar-row than a snail. Yes I would. If I could, I sure-ly

System 2: Em G. Lyrics: would... Hm I'd rath-er be a ham-mer than a nail. Yes I would. If I on-ly

System 3: Em C. Lyrics: could, I sure-ly would... Hm A-way, I'd rath-er sail a-way Like a

System 4: G C G. Lyrics: swan that's here and gone. A man gets tied up to the ground, He gives the world its sad-dest

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Em

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

The first system of music features a vocal line in G major with an Em chord above the first measure. The lyrics are "sound, its sad-dest sound. — I'd rath-er be a for-est than a". The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

G Em

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

The second system continues the vocal line with lyrics "street. Yes I would. If I could, — I sure-ly would. — I'd rath-er feel the earth be-neath my". Chords G and Em are indicated above the staff. The piano accompaniment continues with similar rhythmic patterns.

G Em C

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

The third system continues with lyrics "feet, Yes I would. If I on-ly could, — I sure-ly would. —". Chords G, Em, and C are indicated. A triplet of eighth notes is marked with a "3" above it in the vocal line. The piano accompaniment includes some triplets in the right hand.

G C

The fourth system shows the piano accompaniment continuing. The vocal line is mostly empty with rests. Chords G and C are indicated above the staff. The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

G Em

The fifth system continues the piano accompaniment. The vocal line remains empty. Chords G and Em are indicated. The piano accompaniment concludes with a final cadence in the right hand.

CECILIA

Words and Music by
PAUL SIMON

Moderato, not too fast, rhythmically

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of piano accompaniment and vocal lines. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line is in the treble clef. 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 score includes dynamic markings such as *mf* and *mp*, and various musical notations like slurs, ties, and repeat signs. Chord symbols (F, Bb, C) are placed above the vocal line.

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: F^{sus}, F, B^b, C

lyrics: poh poh — poh poh poh poh poh poh poh poh — poh. — Ju - bi -

Chords: B^b, F, B^b, F, B^b, F

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

Chords: C, B^b, F

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

Chords: B^b, F, B^b, F, C

lyrics: oh oh oh oh — oh oh oh oh oh — oh oh oh — Oh oh —

Chords: C, F

lyrics: — oh. — Come on home. —

KEEP THE CUSTOMER SATISFIED

Words and Music by
PAUL SIMON

Moderately bright

3 Eb

Gee but it's great to be back home,
Dep - u - ty Sher - iff said to me

Home is where I want to
Tell me what you come here

3

be. _____ I've been on the road so long my friend,
for, boy. You bet - ter get your bags and flee.

3 Ab

And if you came a-long I know you could - n't dis - a - gree. — It's the same old
You're in trou - ble boy, And now you're head - ing in - to more. — It's the same old

Bb Ab

sto - ry _____ (Yeah) (Both times:) Ev - 'ry - where I go, _____ I get
sto - ry _____

3

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Chords: Eb, Bb, Eb

slan - dered, Li - beled, I hear words I nev - er heard In the Bi -

Chords: Ab, Eb, Cm, Eb

- ble. And I'm one step a-head of the shoe shine, Two steps a-way from the

Chords: Cm, Ab, Eb, Eb7, Ab, L. Eb

coun-ty line, Just trying to keep my cus-tom-ers sat - is - fied, Sat - is - fied.

Chords: 2. Eb

fied. Woh Woh

Chords: Ab, Eb (Ab bass)

Woh Woh

E_b **A_b** **E_b**

But it's the same old sto - ry

A_b **E_b** **B_b** **E_b**

Ev - 'ry-where I go, I get slan - dered, Li - beled, I hear words.

A_b **E_b**

I nev - er heard In the Bi - ble, And I'm so

C_m **E_b** **C_m** **B_b**

tired, I'm oh so tired, But I'm

E_b **E_b7** **A_b** **E_b** **A_b7**

trying to keep my cus - tom - ers sat - is - fied, Sat - is - fied.

SO LONG, FRANK LLOYD WRIGHT

Words and Music by
PAUL SIMON

Very slowly

Moderato, not too fast

System 1: Chords: Dmaj7, D7, Bb7, C. Lyrics: So long, Frank Lloyd Wright.

System 2: Chords: F6 no C, A7, Dm, Dm7, F7. Lyrics: I can't be - lieve your song is gone so soon.

System 3: Chords: Bbmaj7, Bb. Lyrics: I bare - ly learned the tune.

System 4: Chords: F, Gm, Ebmaj7. Lyrics: So soon So soon.

Em7-5 D

I'll re - mem - ber

D7 Bb7 C F6 no C

Frank Lloyd Wright.

A7 Dm Dm7 F7 Bbmaj7

All of the nights we'd har - mo - nize till dawn.

Bb F

I nev - er laughed so long So long

Gm Gb Gbmaj7 F

So long.

F7 Gm7 Fmaj7

Ar - chi - tects may come and Ar - chi - tects may go and nev -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Ar - chi - tects may come and Ar - chi - tects may go and nev -'. The piano accompaniment consists of chords and moving lines in both hands.

Eb9 F Gm7 Fm7

- er change your point of view. — When I

dim. poco - - -

The second system continues the vocal line with the lyrics '- er change your point of view. — When I'. The piano accompaniment includes a *dim. poco* marking towards the end of the system.

Eb7 Eb7-5 D7-5 Gmaj7 G7 C#° G7

run dry I stop a - while and think of you.

a poco

The third system features the lyrics 'run dry I stop a - while and think of you.'. The piano accompaniment includes a *a poco* marking and a triplet of eighth notes in the right hand.

Gm7 Fmaj7

Ar - chi - tects may come and Ar - chi - tects may go and nev -

mp

The fourth system repeats the lyrics 'Ar - chi - tects may come and Ar - chi - tects may go and nev -'. The piano accompaniment starts with a *mp* (mezzo-piano) dynamic marking.

Eb9 F Dmaj7

- er change your point of view. — So

The fifth system continues with the lyrics '- er change your point of view. — So'. The piano accompaniment features a key signature change to D major for the final chord.

D7 Bb7 C F6 no C

Long, Frank Lloyd Wright, —

This system contains the first two measures of the piece. The vocal line starts with a whole note 'Long,' followed by a half note 'Frank' and a half note 'Lloyd Wright,' with a line indicating the phrase continues. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols D7, Bb7, C, and F6 no C are placed above the staff.

A7 Dm Dm7 F7 Bbmaj7

All of the nights we'd har - mo - nize till dawn.

This system contains the next two measures. The vocal line continues with 'All of the nights we'd har - mo - nize till dawn.' The piano accompaniment continues with similar accompaniment. Chord symbols A7, Dm, Dm7, F7, and Bbmaj7 are placed above the staff.

Bb F

I nev - er laughed so long So long

This system contains the next two measures. The vocal line continues with 'I nev - er laughed so long So long'. The piano accompaniment continues. Chord symbols Bb and F are placed above the staff.

Keep repeating and fade out

G Gb F Gbadd A

So long So long

dim. poco a poco

This system contains the next two measures of piano accompaniment. The vocal line is not present. The piano accompaniment features a steady eighth-note bass line and chords. Chord symbols G, Gb, F, and Gbadd A are placed above the staff. The instruction 'Keep repeating and fade out' is written above the first measure, and 'dim. poco a poco' is written in the piano part.

G Gb Gbmaj7 F Gbadd A

So long So long

This system contains the final two measures of piano accompaniment. The piano accompaniment continues with the same accompaniment. Chord symbols G, Gb, Gbmaj7, F, and Gbadd A are placed above the staff.

BYE BYE, LOVE

By FELICE BRYANT and
BOUDLEAUX BRYANT

INTRO.

Moderately fast

The introduction consists of two staves of piano music in 4/4 time, featuring a key signature of one flat (B-flat major). The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately fast'.

VERSE

C7

F

There goes my ba - by_ with some - one new; _____ She sure looks
I'm through with ro - mance, _ I'm through with love _____ I'm through with

Piano accompaniment for the first line of the verse, corresponding to the lyrics above. It features a steady bass line and chords in the right hand.

C7

F

F7 Bb

B

hap - py; - I sure am blue; _____ She was my ba - by _____ till he stepped
count - ing - the stars a bove; _____ And here's the rea - son _____ that I'm so

Piano accompaniment for the second line of the verse, corresponding to the lyrics above. The accompaniment continues with the same rhythmic pattern and harmonic support.

C7

F

in; _____ Good-bye to ro - mance _____ that might have been; _____
free; _____ My lov - in' ba - by _____ is through with me; _____

Piano accompaniment for the third line of the verse, corresponding to the lyrics above. The piece concludes with a final chord in the right hand.

Bb F Bb F Bb

BYE BYE, LOVE: Bye bye, hap - pi - ness;— Hel - lo

F C7 F Bb F

LONE li ness— I think I'm gon - na cry;— BYE BYE, LOVE;

Bb F Bb F C

Bye bye, sweet ca-ress;— Hel-lo emp-ti-ness;— I feel like I could die;—

F C7 F F

— Bye bye, my love, bye bye. bye.

SONG FOR THE ASKING

Words and Music by
PAUL SIMON

Moderately

B F#7 B

Here is my

Detailed description: This system contains the first four measures of the song. The vocal line starts with a whole rest in the first measure, followed by a half note G4 in the second, a quarter note A4 in the third, and a quarter note B4 in the fourth. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chords B, F#7, and B are indicated above the vocal line.

E G#m C#m7 D#(Eb) Eb7

Song For The Ask-ing — Ask me and I will play So

Detailed description: This system contains measures 5-8. The vocal line continues with a half note E4 in measure 5, a quarter note F#4 in measure 6, a quarter note G4 in measure 7, and a quarter note A4 in measure 8. The piano accompaniment continues with the same rhythmic pattern. Chords E, G#m, C#m7, D#(Eb), and Eb7 are indicated above the vocal line.

E B B F#7 B

sweet-ly, I'll — make you smile — This is my

Detailed description: This system contains measures 9-12. The vocal line has a half note E4 in measure 9, a quarter note F#4 in measure 10, a quarter note G4 in measure 11, and a quarter note A4 in measure 12. The piano accompaniment continues. Chords E, B, B, F#7, and B are indicated above the vocal line.

E G#m C#m7 D#(Eb) Eb7

tune for the tak-ing — Take it, don't turn a - way I've been

Detailed description: This system contains measures 13-16. The vocal line has a half note E4 in measure 13, a quarter note F#4 in measure 14, a quarter note G4 in measure 15, and a quarter note A4 in measure 16. The piano accompaniment continues. Chords E, G#m, C#m7, D#(Eb), and Eb7 are indicated above the vocal line.

E B E F#7 B

wait - ing — all my life —

The first system of music features a vocal line with lyrics "wait - ing — all my life —" and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line consists of quarter and eighth notes. The piano accompaniment has a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

G#m D#m D#(Eb) B#°

Think-ing it o-ver, I've been sad — Think-ing it o-ver, I'd be

The second system continues the melody with lyrics "Think-ing it o-ver, I've been sad — Think-ing it o-ver, I'd be". It includes five-fingered chords (marked with '5') in both the vocal and piano parts. The piano accompaniment features a consistent eighth-note bass line and a treble line with eighth and sixteenth notes.

C#m F#7 B B7 G#(Ab) E G#m C#m7

more than glad To change my ways — for the ask-ing Ask me and I — will

The third system has lyrics "more than glad To change my ways — for the ask-ing Ask me and I — will". The piano accompaniment continues with its eighth-note bass line and treble line accompaniment.

D#(Eb) Eb7 E B E B F#7 B

play All the love that I — hold in-side.

The fourth system concludes the piece with lyrics "play All the love that I — hold in-side." The piano accompaniment ends with a final chord in the bass and a whole note chord in the treble.

THE ONLY LIVING BOY IN NEW YORK

Words and Music by
PAUL SIMON

Moderato, not too fast

Rubato
C

Tom, _____

get your plane right on _____ time.

I know _____ your part - 'll go _____ fine.

Fly _____ down to Mex - i - co. _____

Da - n - da - da - n - da - da - n - da - da _____ and here I am, _____ The

mp

r.h.

r.h.

mf

mp

C F

C F Am7 Dm7 F

G F

C F C

On - ly Liv - ing Boy — In New — York.

r.h.

F C Dm7 C F

I — get the news I need — from the weath - er re - port.

r.h.

C

I — can gath - er all the news I need — from the weath - er re - port.

F C

Hey, — I've got noth - ing to

r.h. mf

F C Dm F6 G

do to - day but smile. — Da - n - da - da - n - do - da - n - do - n

F C

here I am, The On - ly Liv - ing Boy In New

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'here I am,' followed by a long note, then 'The On - ly Liv - ing Boy In New'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *mp*.

F Am

York,

The second system continues the vocal line with 'York,'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *r.h.* and *mp*.

Dm G7 C

Half of the time we're gone but we don't know where, And we don't know

The third system continues the vocal line with 'Half of the time we're gone but we don't know where, And we don't know'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* and *dim. poco a poco*.

F C

where. Tom, get your plane right on

The fourth system continues the vocal line with 'where. Tom, get your plane right on'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *mp*. There are triplets in the piano accompaniment.

F C

time. I know that you've been ea - ger to fly

The fifth system continues the vocal line with 'time. I know that you've been ea - ger to fly'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *r.h.*.

F C

now. Hey let your hon - es - ty

The first system of music features a vocal line starting with a half note 'now.' followed by a half note 'Hey' and a melodic phrase 'let your hon - es - ty'. The piano accompaniment includes chords F and C, and features triplet patterns in the right hand.

F C Dm F G

shine, shine, shine now, Do - da - n - do - da - n - do -

The second system continues the vocal line with 'shine, shine, shine now, Do - da - n - do - da - n - do -'. The piano accompaniment features chords F, C, Dm, F, and G, with a steady eighth-note accompaniment in the right hand.

Fmaj7 F6 F

da - n - do like it shines on me. The

The third system has the vocal line 'da - n - do like it shines on me. The'. The piano accompaniment features chords Fmaj7, F6, and F, with a melodic line in the right hand.

C F

On - ly Liv - ing Boy In New York. The

The fourth system has the vocal line 'On - ly Liv - ing Boy In New York. The'. The piano accompaniment features chords C and F, with a melodic line in the right hand.

C F C

On - ly Liv - ing Boy In New York.

pp *r.h.* *rall.* *pp*

The fifth system has the vocal line 'On - ly Liv - ing Boy In New York.' and concludes with piano markings *pp*, *r.h.*, *rall.*, and *pp*. The piano accompaniment features chords C, F, and C, with a melodic line in the right hand.

WHY DON'T YOU WRITE ME?

Words and Music by
PAUL SIMON

Moderato, with a strong beat

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Moderato, with a strong beat' and the dynamic is 'mf'.

E_b

Why Don't You Write _____ Me? I'm out _____ in the jun - gle, I'm hun -

The vocal line begins with a half note 'Why' and continues with eighth notes. The piano accompaniment features a steady bass line and chords in the right hand. The dynamic is 'mp'.

F7 **Bb7**

- gry to hear _____ you. Send me a card, _____ I am wait-

The vocal line continues with eighth notes. The piano accompaniment maintains the steady bass line and chordal accompaniment. The dynamic is 'mp'.

Cm **Gm**

- ing so hard _____ to be near _____ you. _____

The vocal line concludes with a half note. The piano accompaniment continues with the same rhythmic pattern. The dynamic is 'mp'.

E \flat Ab E \flat

(Falsetto:) La la — la. (Sing:) (Basso) Why don't you write? — Some-thing is wrong—

p *mp*

F7

— and I know — I got to be there. (yeah)

B \flat 7

May - be I'm lost, — but I can't — make the cost — of the air -

Cm Gm E \flat Ab

- fare. — (oo) — Tell me why — Why —

mf

B \flat

Why — Tell me why — Why — Why —

Eb

Why Don't You Write — Me? A let - ter would bright - en my lone -

F7

Bb7

- li - est eve - ning. Mail it to - day — if it's on -

Cm

Gm

- ly to say — that you're leav - ing me. — (Oo) —

Eb

Ab

Eb

Eb7

(Falsetto:) La la — la.

Ab7

(Sing:) Mon-day morn-ing, sit-ting in the sun Hop - ing and wish-ing for the mail — to come.

Eb *Eb7* *Ab7*

Tues-day, nev-er got a word, mmm. _____ Wednes-day, Thurs-day, ain't no sign, Drank

Eb

_____ a half a bot-tle of i-o-dine. Fri-day, woe is me, I'm

Eb7 *Ab* *gliss.*

gon-na hang my bod-y from the _____ high-est tree. _____ (Falsetto:) Why Don't You Write

Eb *Eb7-3* *Ab*

_____ Me? _____ (Sing:) Why Don't You Write _____ Me? _____

dim. poco a poco

Ab7 *Eb* *Eb7-3*

_____ Why Don't You Write _____ Me? _____ Why Don't You Write _____

THE BOXER

Words and Music by
PAUL SIMON

Moderate tempo

The musical score is written in 4/4 time with a moderate tempo. It consists of four systems, each with a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. Dynamics include *mf* and *mp*. Chord symbols are placed above the vocal line.

System 1: Chord: C. Lyrics: I am just a poor boy. Though my

System 2: Chords: Am, G. Lyrics: sto - ry's sel - dom told, I have squan - dered my re - sis - tance For a

System 3: Chord: C. Lyrics: pock - et - ful of mum - bles, such are prom - is - es

System 4: Chords: Am, G, F. Lyrics: All lies and jest still a man hears what he wants to hear — And

dis - re - gards the rest. C G

When I

left my home and my fam - i - ly, — I was no more than a boy in the Am

com - pa - ny — of stran - gers in the qui - et of a rail - way sta - tion G Dm7 C

run - ning scared, — Lay - ing low, seek - ing out the poor - er Am G

F G F Em Dm

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

C Am G

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

Am G

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

F G C

la la la la lie. Ask - ing

Am

on - ly work - man's wag - es I come look - ing for a job, but I get no of -

G Dm7 C

fers, Just a come-on from the whor-es on Sev-enth Av-

Am Dm7 G

e-nue I do de-clare, there were times when I was

F C G

so lone-some I 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,

Am

Lead - ing me, go - ing

G C C

home. In the clear - ing stands a

Am G

box - er, and a fight - er by his trade And he car - ries the re -

G7 C > > Dm7 G7

mind - ers of ev - 'ry glove that laid him down - Or cut him till he cried -

C Am

out in his an - ger and his shame, — "I am

G F C

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

G C G F C

Lie - la

Am G Am

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

Repeat and fade

G F C

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

BABY DRIVER

Words and Music by
PAUL SIMON

Moderate bright tempo

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords in a D major key signature. The left hand plays a simple bass line of eighth notes.

D

The first system of the song features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a grand staff. The lyrics are:

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

The second system continues the vocal and piano accompaniment. The lyrics are:

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

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

D D D D B7 F#m7b5

me Ba - by Driv - er
 me Ba - by Driv - er
 in' a - bout your pig - tails
 up - on a pair of wheels -
 up - on a pair of wheels -
 in 'bout your sex ap - peal -

And once - er
 And once - er
 But talk -

G

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

D

ried a gun lone
 With morn I Oh
 nu - sic com - in' in my room and
 nev - er got the chance to serve -
 come in - to my room and play -

G

Em

Em7

won - der how your en - gine feels. — Ba Ba Ba Ba
 won - der how your en - gine feels. — Ba Ba Ba Ba
 won - der how your en - gine feels. — Ba Ba Ba Ba

D

Db

F#m7b5

B7

Scot down the road What's — my num - ber I
 Scot down the road What's — my num - ber I
 Scot down the road What's — my num - ber I

Em7

D

won - der how your en - gine feels. —
 won - der how your en - gine feels. —
 won - der how your en - gine feels. —

1, 2.

3.

2. My
3. My

Repeat and fade.

