

THE GREATS OF PAUL SIMON

Arranged by ROBERT STERLING

Quietly; not too slow (♩ = ca. 96)
C2(no 3)

PIANO

5 **SCARBOROUGH FAIR / CANTICLE

p SOPRANO & ALTO

Are you go-ing to Scar-bor-ough Fair;

p TENOR & BASS UNISON

Are you go-ing to Scar-bor-ough Fair;

5 C2(no 3) C2(no 3)/B C2(no 3)/Bb C(no 3)/A Abmaj7(#11) Gsus C2(no 3)

9

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

C2(no 3) Cm Bmaj7(b5) Cm(4)/Bb Cm/Bb Cm7/G Eb2 F/Eb Bb/Eb

Performance time: approx. 8:30

* Also available: Instrumental Score and Parts for synthesizer, guitar, drums, bass (LB-320).
Accompaniment/Full-Performance Cassette (MC-148), omit repeats when using Acc./Perf. Cassette.

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Faster; steady rock tempo (♩ = ca. 132)

13 *fp* — *f* 14

thyme.

fp — *f*

Faster; steady rock tempo (♩ = ca. 132)

13 14 F C Bb F C F F C Bb F C F

18 * YOU CAN CALL ME AL

mf (unis.)

I can be your long lost — pal. —

mf

If you'll be my bod-y-guard —

18

F C Bb F C F F C Bb

mf

21

and Bet-ty, when you call me, you can

(unis.)

I can call you Bet-ty,

21

F C F F C Bb F C F

24 (unis.) 26 *mf*

call me Al. Call me. Na na na na

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'call me Al. Call me. Na na na na'. The bottom staff is a piano accompaniment in bass clef. A box containing the number '26' is placed above the vocal line at the end of the system. The dynamic marking 'mf' is present.

24 F C Bb F C F 26 *mf*

Detailed description: This system contains the piano accompaniment for the first system. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols F, C, Bb, F, C, and F are written above the top staff. A box containing the number '26' is placed above the top staff at the end of the system. The dynamic marking 'mf' is present.

27

na na na na na na na na na na

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'na na na na na na na na na na'. The bottom staff is a piano accompaniment in bass clef.

27 Gm7 F/C C(no 3) F Gm7 F/C C Csus

Detailed description: This system contains the piano accompaniment for the third system. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols Gm7, F/C, C(no 3), F, Gm7, F/C, C, and Csus are written above the top staff.

30

na na na na na na na na na na

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics 'na na na na na na na na na na'. The bottom staff is a piano accompaniment in bass clef.

30 F Gm7 F/C C(no 3) F

Detailed description: This system contains the piano accompaniment for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols F, Gm7, F/C, C(no 3), and F are written above the top staff.

33 34

na na na na na.

33 34

Gm7 F/C C Csus F C Bb F C F F C Bb

f

37 38 *(optional repeat)* *mf(unis.)*

mf I can be your long lost pal..

37 38 *(opt. repeat)* *mf*

If you'll be my bod-y-guard..

F C F C Bb F C F

40

and

40 F C Bb F C F F C Bb

I can call you Bet-ty,

wied. 7

43

Bet-ty, when you call me you can call me Al. _____

(unis.)

43

F C F F C Bb

I. F C F

46

2. (unis.)

Call me Al. _____

f

46

2. F C F F C Bb F C F

f

49

Slower; $\frac{12}{8}$ feel ($\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$) ($\text{♩} = \text{ca. } 92$)

50

49

N.C.

Slower; $\frac{12}{8}$ feel ($\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$) ($\text{♩} = \text{ca. } 92$)

mf

50

Bb maj7 F/A Gm7(4) Bb/C

*59th STREET BRIDGE SONG
("FEELIN' GROOVY")

52 54

mf (unis.)

Slow down, - you

52 54

f *mf*

Dbmaj7 Ab2/C Bbm7(4) Bbm7/Eb Dbmaj7 Ab2/C

55

move too fast. - You got to make the morn-in' last. - Just

55

Bbm7 Ab2 3 3 Dbmaj7 Fm9 Bbm7(4) Ab2

58

mf (unis.)

kick-in' down the cob - ble-stones, - look-in' for fun and

58

Dbmaj7 Ab2/C Bbm7(4) Ab2 3 3 Dbmaj7 Ab2/C

61

feel-in' groov-y, feel-in'

Detailed description: This block shows the vocal line for measures 61 to 63. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The second measure features a half note G4 with a slur over it, and a quarter note Bb4. The third measure continues with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5.

61

Eb7sus Dbmaj7 Ab2/C Fm9

Detailed description: This block shows the piano accompaniment for measures 61 to 63. The right hand plays chords Eb7sus, Dbmaj7, and Ab2/C. The left hand plays a bass line with eighth notes. Measure 63 features a triplet of eighth notes in the right hand.

64

groov-y. (unis.)

Detailed description: This block shows the vocal line for measures 64 to 66. Measure 64 has a half note G4 with a slur. Measure 65 is a whole rest. Measure 66 has a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5.

64

Dbmaj7 Ab2/C Eb7sus 3 66 Dbmaj7 Ab2/C

Detailed description: This block shows the piano accompaniment for measures 64 to 66. The right hand plays chords Dbmaj7, Ab2/C, Eb7sus, and Dbmaj7. The left hand plays a bass line with eighth notes. Measure 65 has a triplet of eighth notes in the right hand. Measure 66 has a triplet of eighth notes in the left hand.

67

what-cha know-in'? I've come to watch your flow - ers grow - in'.

Detailed description: This block shows the vocal line for measures 67 to 69. Measure 67 has a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. Measure 68 has a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. Measure 69 has a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5.

67

Bbm7(9) Ab2 Dbmaj7 Fm9 Bbm7(4) Ab2

Detailed description: This block shows the piano accompaniment for measures 67 to 69. The right hand plays chords Bbm7(9), Ab2, Dbmaj7, Fm9, and Bbm7(4). The left hand plays a bass line with eighth notes.

Andante

70 (unis.)

Ain't cha got no rhymes for me?_ Doot-n-doo doo doo

70 Dbmaj7 Ab2/C Bbm7(4) Ab2 Dbmaj7 Ab2/C

73

feel - in' groov - y, feel - in'

73 Eb7sus Dbmaj7 Ab2/C Fm9

76

78 Faster; gospel shuffle (♩ = 3♩) (♩ = ca. 128)

groov - y.

76 Ebmaj7 Bb2/D Bb9sus

78 Faster; gospel shuffle (♩ = 3♩) (♩ = ca. 128)

Eb Ab

mf

8vb

* LOVES ME LIKE A ROCK

MALE SOLO: with some freedom

79

mf

When I was a lit-tle boy,-

Two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb). It begins with a rest for two measures, followed by a melodic phrase starting on G4. The bottom staff is a piano accompaniment line in bass clef, providing harmonic support with chords and a steady bass line.

Piano accompaniment for measures 79-81. The top staff is in treble clef and the bottom in bass clef. Chord symbols Eb, Ab, Eb, Ab, Eb are placed above the top staff. The music features a rhythmic pattern of eighth and sixteenth notes.

82 (optional repeat)

man,

and the dev-il would call my name,

When I — was just a boy.
Grown — to be a man.

When I — was just a
Grown — to be a

Two staves of music. The top staff is a vocal line with lyrics. It includes a triplet of eighth notes marked with a '3' above it. The bottom staff is a piano accompaniment line with lyrics. The music is in the same key signature as the previous section.

82 (optional repeat)

Piano accompaniment for measures 82-85. The top staff is in treble clef and the bottom in bass clef. Chord symbols Eb, Ab, Eb, Ab6, Eb, Ab are placed above the top staff. The music features a rhythmic pattern of eighth and sixteenth notes.

85

I'd say, "Now who do, who do you think you're fool-
 boy.
 man. Who!_ Who!_

(S. div.)

85

E_b

A_b7

88

- in?" _____ I'm a con - se - crat - ed boy.
 I'm a con - sum - mat - ed man.

(S. unis.)

When I _____ was just 'a boy.
 Grown _____ to be a man. When I _____ was just a
 Grown _____ to be a

88

E_b

A_b

E_b

A_b6

E_b

A_b

91

I'm a sing - er in the Sun-day choir. —
 I can snatch a lit - tle pu - ri - ty. — Oh, — my ma-ma

boy. _____
 man. _____

Ooo Woh —

f *(S. div.)*

91 Eb Ab/Eb Eb7 Ab7

94

(2nd Ending, p. 15) 1.

loves me, she loves — me. She get down on her knees and hug —

Ending *f* *mp* *lovely*

She love~~s~~ me, She love~~s~~ me. She get down on her knees and hug —

f *Bei* *2x* *bläken*

94 Eb Bb (2nd Ending, p. 15) 1. Eb

97

me. Oh, she love me like a rock.

me. Oh, she love me like a rock. *mf (unis.)* Ooo

mf (unis.)

97 Cm Bb Ab Eb/G Fm7 Eb Eb7(#9)

100

She rock me like the rock of a - ges, she love me.

(woh) ooo

100 Ab Db6 Ab Eb

mf

103

mf

to 82, p. 11

When I was grown to be a

to 82, p. 11

She love me, love me, love me, love me...

103

to 82, p. 11

106

2.

get down on her knees and hug me!

Oh, she

2.

get down on her knees and hug me!

Oh, she

106

2.

E^b

C^m

B^b

109

love me like a rock. She rock me like the

love me like a rock. Ooo woh

mf

mf (unis.)

mf (unis.)

109

Ab Eb/G Fm7 Eb Eb7(#9) Ab

mf

112

rock of a - ges. She love me.

rock of a - ges. She love me.

ritard.

ritard.

ritard.

114

A little slower; even 8ths (♩ = ca. 92)

112

Db6 Ab Eb Cm

ritard.

mp

114

A little slower; even 8ths (♩ = ca. 92)

115 *poco rit.* *a tempo*

115 *Bb* *Ab2* *Cm2*

poco rit. *a tempo*

119 *pp* *mp* *p*

trans 2nd *ghis 2nd - 2nd*

THE SOUND OF SILENCE 120

mp *mp* *p*

(unis.) *mp* *p*

Hel - lo, dark - ness, my old friend. I've come to talk with you a -

119 120 *Bb2*

mp

122 *(unis.)*

gain,

Be - cause a vi - sion soft - ly creep - ing -

122 *Cm2* *Cm/Bb* *Ab2* *Eb2*

125 *mf*

left its seeds while I was sleep - ing. — And the

Detailed description: This system contains measures 125 to 127. The vocal line starts with a half rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has two flats (Bb, Eb) and the time signature is 4/4. A dynamic marking of *mf* is present.

125 Eb/G Ebmaj7 Ebmaj7/G Ab2 Eb2 Eb/G

Detailed description: This system shows the piano accompaniment for measures 125-127. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Chord symbols are written above the staff: Eb/G, Ebmaj7, Ebmaj7/G, Ab2, Eb2, and Eb/G. The key signature and time signature are consistent with the previous system.

128 (unis.)

vi-sion — that was plant-ed in my brain — still re - mains with-in the

(unis.)

Detailed description: This system contains measures 128 to 131. The vocal line has a long note for 'vi-sion' followed by a melodic line for 'that was plant-ed in my brain — still re - mains with-in the'. The piano accompaniment provides harmonic support. A dynamic marking of *(unis.)* is present. The key signature and time signature are consistent.

128 Ab2 Bb Ab/Bb Eb2 Cm9

Detailed description: This system shows the piano accompaniment for measures 128-131. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Chord symbols are written above the staff: Ab2, Bb Ab/Bb, Eb2, and Cm9. The key signature and time signature are consistent.

132 (unis.)

sound — of si-lence, — with-in the

Detailed description: This system contains measures 132 to 135. The vocal line has a long note for 'sound' followed by a melodic line for 'of si-lence, — with-in the'. The piano accompaniment provides harmonic support. A dynamic marking of *(unis.)* is present. The key signature and time signature are consistent.

132 Bbsus Bb2 Bb2/D Cm2 Cm2/Eb

Detailed description: This system shows the piano accompaniment for measures 132-135. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Chord symbols are written above the staff: Bbsus, Bb2, Bb2/D, Cm2, and Cm2/Eb. The key signature and time signature are consistent.

136 (unis.)
 sound _____ of si-lence, _____ with-in the
 with-in the sound _____ of si-lence, _____

136 Bbsus Bb2 Bb2/D Cm2 Cm2/Eb

140 (unis.) ritard. pp
 sound _____ of si-lence. _____
 with-in the sound _____ of si-lence. _____

140 Bbsus Bb2 Cm2 8va
 Cm2 8vb

144 Slower (♩ = ca. 76)

144 Slower (♩ = ca. 76)

Bb Bbmaj7 Eb/Bb Bb Bbmaj7

mf 8vb

Boce

* BRIDGE OVER TROUBLED WATER

(unis.) *mf* 148

147

When you're weary, feel - in'

147 Eb/Bb 148 Bb Bbmaj7 Eb

150

small, When tears are in your eyes,-

150 Bb Bbmaj7 Eb/Bb Ab/Bb Eb/Bb Bb Bbmaj7 Eb/Bb

153 (unis.) *f*

I will dry them. all. Woh! I'm on your side..

153 Bb Bb F7/A Gm7 F

156

(unis.)

woh — When times — get rough —

156

F/A F6 Cm/F Bb/F Bb

159

(S. div.)

intensive

(unis.)

And friends just can't be found, — Like a bridge o - ver

159

Bb/D Bb Dm7(b5) Eb C/E F Bb Dm7(b5) Eb F/Eb C7/E

1 2 3 4

163

trou-bled wa-ter I will lay me — down. —

163

Gm/F Bb/F Gm Eb F F6 Bb Bbmaj7

166

(S. div.) *f* *dim.* *mf*

Lay me down! Sail on,

166

f *mf*

rb/Bb *Bb* *Bbmaj7* *Eb/Bb*

8vb

169

sl. all

sil - ver girl. Sail on by.

169

Bb *Bbmaj7* *Eb/Bb* *Bb* *Bbmaj7*

172

mf

Your time has come to shine. All your

172

Eb/Bb *Ab/Bb* *Eb/Bb* *Bb* *Bbmaj7* *Eb/Bb*

177

175 *f*
 dreams are on — their way. See how they shine. — woh.

175 *f*
 Bb Cm/Bb Bb Bb F7/A Gm7 F 177 F/A

178 (S. div.)
 If you need a — friend — I'm sail - ing

178 Ooo Ooo
 F6 Cm/F F6 Cm/F Bb Cm/Bb Bb Bb/Ab Dm7(b5)

181 (unis.)
 right be - hind. — Like a bridge o - ver

181 I'm sail - ing right be - hind. —
 Eb C/E F Bb Dm7(b5) Eb F/Eb C7/E

(S. div.)

184

trou- bled wa- ter, I will ease your... mind. Like a

Gm F Bb/F Gm Fb Dsus D/F# Gm F/A Bb Dm7(b5)

187

bridge o - ver trou - bled wa - ter, I will ease your...

(unis.)

187 Fb Fbmaj7 C7/F Bb/F Bbsus/F Bb/F Gm2 Gm Eb F6 F

190

mind, ease your... mind. Ooo...

dim. (S. div.) f dim. (S. unis.)

190 Bb Bbmaj7 Fb Bb Bb Bbmaj7

193 , (unis.)

ease your mind, ooo ease your

193

Fb/Bb Bb Cm Bb Bbmaj7 Eb/Bb

196 (♩ = ca. 96)

dim. poco a poco

mind.

dim. poco a poco

196 (♩ = ca. 96)

dim. poco a poco *p*

N.C. Bb2(no.3)

8vb1

201

p

Are you go-ing to Scar - bor - ough

201

p

Bb2(no.3) Bb(no.3)/A Bb2(no.3)/Ab Bb(no.3)/G Gbmaj7 Fsus

204

Fair: pars - ley, sage, rose -

204

Bb7(no 3) Bbm Amaj7(b5) Bbm4/Ab Bbm/Ab Bbm9/F

ritard.

208

ritard. *a tempo*

mar - y and thyme.

208

Db2 Eb/Db Ab/Db Eb2

ritard. *a tempo*

8va *L.H.* *simile*

ped.

211

** (mm)*

211

* Close to "mm" sound.