

ACOUSTIC MASTERS *for* GUITAR

PAUL SIMON

SEVENTEEN ACOUSTIC GREATS SPECIALLY TRANSCRIBED &
ARRANGED FOR GUITAR TAB & STANDARD NOTATION



4 WEEKS

ACOUSTIC MASTERS *for* GUITAR

PAUL SIMON

ARMISTICE DAY
from the album *Paul Simon*
52

DUNCAN
from the album *Paul Simon*
6

EVERYTHING PUT TOGETHER
FALLS APART
from the album *Paul Simon*
12

50 WAYS TO LEAVE YOUR
LOVER
from the album *Still Crazy After All These Years*
2

HEARTS AND BONES
from the album *Hearts And Bones*
16

HOW THE HEART
APPROACHES WHAT IT YEARNS
from the album *One Trick Pony*
30

KODACHROME®
from the album *There Goes Rhymin' Simon*
36

THE LATE GREAT JOHNNY ACE
from the album *Hearts And Bones*
46

LEARN HOW TO FALL
from the album *There Goes Rhymin' Simon*
61

LOVE
from the album *You're The One*
68

ME AND JULIO DOWN BY
THE SCHOOLYARD
from the album *Paul Simon*
78

PAPA HOBO
from the album *Paul Simon*
84

PEACE LIKE A RIVER
from the album *Paul Simon*
111

RUN THAT BODY DOWN
from the album *Paul Simon*
90

ST. JUDY'S COMET
from the album *There Goes Rhymin' Simon*
102

SOMETHING SO RIGHT
from the album *There Goes Rhymin' Simon*
96

TAKE ME TO THE
MARDI GRAS
from the album *There Goes Rhymin' Simon*
120

GUITAR TABLATURE
EXPLAINED
126

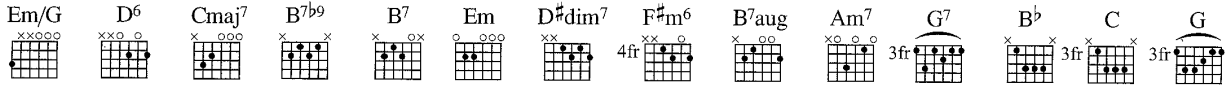
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50 WAYS TO LEAVE YOUR LOVER

WORDS & MUSIC BY PAUL SIMON



♩ = 104

Verse

Em/G D6 Cmaj7 B7b9 B7

1. The prob - lem is all in - side___ your head, she said to me,___
 3. She said___ it grieves me so___ to see you in such pain, I wish there

Solo drums

TAB

Em D#dim F#m6 B7aug Em D6

the ans - wer is ea - sy if you take it lo - gic - 'lly. ___ I'd like to help you in your
 was some - thing I could do to make you smile a - gain. ___ I said that I ap - pre - ciate that ___ and

TAB

Cmaj7 B7b9 B7 Em Am7 Em

strug - gle to be free, ___ there must be ___ fif - ty ways ___ to leave your lov - er. ___
 would you please ex - plain a - bout the fifty ways.

TAB

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Verse

Em/G D⁶ Cmaj⁷ B⁷_{b9} B⁷

2. She said it's real - ly not my ha - bit to in - trude, fur - ther
4. She said why don't we both just sleep on it to - night and I believe

TAB

Em D^{#dim} F^{#m6} B⁷aug

more I hope my mean - ing won't be lost or mis - con - strued but I'll re - peat
in the morn - ing you'll be - gin to see the light and then she

TAB

Em D⁶ Cmaj⁷ B⁷_{b9} B⁷

my - self at the risk of be - ing crude
kissed me and I realized she pro - ba - ly was right } there must be

TAB

Em Am⁷ Em Em/G Am⁷ 3

fif - ty ways to leave your lov - er, fif - ty ways to leave your lov -

TAB

Chorus

Em G7

-er. You just slip out the back, Jack. Make a new

harm

TAB

0	12	12	3	3	3	3	3
0			3	3	3	3	3
2	12		4	4	4	4	4
0			5	5	5	5	5

Bb C

plan, Stan. You don't need to be coy, Roy. Just get your-self

TAB

3	3	3	3	3	3	5	5	5	5
3	3	3	3	3	3	5	5	5	5
1	1	1	1	1	1	3	3	3	3

G7

free. Well hop on the bus, Gus. You don't need to dis - cuss

TAB

3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5

Bb C

much, just drop off the key, Lee and get your-self

TAB

3	3	3	3	3	5	5	5	5	5
3	3	3	3	3	5	5	5	5	5
1	1	1	1	1	3	3	3	3	3

G7

free. Ooh slip out the back, Jack. Make a new

TAB

B^b C

plan, Stan. You don't need to be coy, Roy. You just lis - ten to me.

TAB

G7 B^b

Hop on the bus, Gus. You don't need to dis - cuss much just drop off the

TAB

C G

key, Lee and get your - self free.

Solo drums to fade

TAB

DUNCAN

WORDS & MUSIC BY PAUL SIMON

Gtr. 1
 6 = E 3 = G
 5 = A 2 = B
 4 = C# 1 = E

Capo 3rd Fret

Em (C#m)	Em7 (C#m7)	D (B)	G (E)
A (F#)	C (A)	Dadd11 (Badd11)	Gmaj7 (Emaj7)

♩ = 91

Gtr. 1 (acous.) - Capo 3rd fret

C#m
(Em)

C#m7
(Em7)

Verse

C#m
(Em)

D
(B)

Cou - ple in the next room, bound to win a prize; they've been
 Holes in my con - fi - dence, holes in the knees of my jeans I's
 Just la - ter on the very same night, when I crept to the tent with a flash - light, and my

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G (E) A (F#) D (B)

go - ing at ___ it all ___ night long. ___ Well I'm
 left with - out ___ a pen - ny in my pocket. Well she
 long ___ years of in - no - cence ended.

T
A
B

C (A) G (E) C (A) G (E)

tryin' to get ___ some sleep, but those mo - tel walls are cheap. ___ Lin - coln Dun -
 Ooh ___ ee, I's about des - ti - tu - ted as a kid could be and I
 took me to ___ the ___ woods say - in' "Here comes some - thing and it feels so good" and

T
A
B

C (A) G (E) Dadd11 (Badd11)

- can is ___ my ___ name and here's ___ my song, ___ here's ___ my
 wished I wore a ring so I ___ could hock it, I'd like to hock ___
 just like a dog I ___ was be - friend - ed, I was be -

T
A
B

C#m
(Em)

song.
- friended. it. A

TAB: 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 | 0 2 1 0 1 2 0 0 1 2 0 0 1 2 0

D
(B)

My fa - ther was a fish - er - man, my ma - ma was a fish - er - man's friend, and
young girl in a park - ing lot was preach - ing to a crowd, sing - ing
Oh, oh, what a night, oh, what a gar - den of de - light, ev - en

TAB: 0 2 1 0 1 2 0 0 1 2 0 0 1 2 0 | 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2

G
(E)

A
(F#)

D
(B)

I was born in the bore - dom and the chow - der. So
sa - cred songs and read - ing from the bi - ble. Well I
now that sweet me - mo - ry lin - gers. I was

TAB: 1 0 0 1 0 0 3 2 2 2 2 | 4 4 4 4 4 4 0 0 0 0

TAB: 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C (A) G (E) C (A) G (E)

when I reached my prime, I left my home in the ma-ri-times,
 told her I was lost, and she told all a-bout the Pen-tes-tocst and I
 play-ing my gui-tar ly-ing un-der-neath the stars, just

T 0 2 2 0 2 2 1 0 1 0 0 2 2 2 2 1 0 0 1 0 0
 A 2 2 2 1 1 2 2 2 1 0 1 0 0 0 0 0 0 0 0 0 0
 B 0

C (A) G (E) Dadd11 (Badd11) C#m7 (Em7)

head-ed down the turn-pike for New Eng-land; sweet New Eng-
 seen that girl as the road to my sur-vi- - - - -
 thank-ing the Lord for my fin-gers, for my fin-

T 2 2 2 2 1 0 1 0 4 4 0 4 4 4 4 0 0 0 0 0 0
 A 2 2 2 1 1 2 2 2 4 4 4 4 4 4 0 1 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

Bridge

C#m (Em) C (A)

- land. _____ Pan pipes cue
 val.
 - gers.

T 0 1 2 0 1 2 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0
 A 0 1 2 0 1 2 0 1 2 0 2 2 2 2 2 2 2 2 2 2 2 2
 B 0

C (A) G (E)

0
 2
 3
 0

C (A) G (E)

0
 2
 3
 0

C (A) G (E) Gmaj7 (Emaj7) Em (C#m)

0
 2
 3
 0

D (B) C#m (Em) Repeat to fade

2
 4
 4
 2

EVERYTHING PUT TOGETHER FALLS APART

WORDS & MUSIC BY PAUL SIMON

♩ = 87 $\text{♩} = \text{♩} = \text{♩}$
 Fm7 Cadd9 F7 Cm7/F Bb6

Mm, pa - pa - fer - na - lia ne - ver hides your bro - ken

B/F# B Bb A E B/F# E*

bones. And I don't know why you'd want to try

E7 A Am G F#m E11 E7 Dm7

mm it's plain to see you're on your own.

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(Cmaj7) (Em) Am G D/F# Dm/F Dm7

Ooh I ain't blind no, some folks are cra - zy

T 6 6 12 12 1 0 3 3
 A 5 5 12 12 2 0 2 2
 B 7 7 5 3 0 0 2 1

G7 C9 Fm7 Cadd9

oth - ers walk that bor - der - line. Watch what you're do - ing, tak - ing downs to

T 6 6 1 4 4 4
 A 5 5 0 1 1 1
 B 7 7 3 3 3 3 1 1 1 3

F7 Bb Bb/A Gm B/F#

get off to sleep, and ups to start you on your way. Af - ter a

T 3 0 3 0 4 4 3 4 4 3 3 3 4 5
 A (2) 0 3 0 3 2 2 3 4 3 3 3 4 4 4
 B 3 3 3 1 1 1 3 1 0 3 4 4 6 4

B Bb A E B/F# E* E7 A Am

while they'll change your style, mm I see it hap -

T 4 4 4 4 4 0 0 4 3 2 1
 A 4 3 2 5 4 4 4 3 2 2 2
 B 2 1 0 6 4 4 2 1 0 0 0

G F#m E11 E7 Dm7 (Cmaj7) (Em)

-pen - ing ev - 'ry day. Ooh

TAB: 0 0 3 2 2 0 2 0 0 5 5 6 6 5 5 3 X 12

Am G D/F# Dm/F Dm7 G7

— spare your heart, ev - 'ry - thing put to - ge - ther soon - er or la - ter falls a - part.

TAB: 12 12 12 1 0 3 3 5 1 2 0 2 2 3 5 6 5 0 0 3

C9 Fm7 Cadd9

— And there's no - thing to it, no - thing to it, you can cry, or you can

TAB: 3 3 3 1 1 1 4 4 4 1 1 1 3

F7 Bb

lie, for all the good it - 'll do ya, you can die.

TAB: 0 0 0 0 3 0 3 0 4 4 3 4 4 3 3 1 1 1 1

B^b/A Gm B/F[#] B B^b A E

But when it's done, please come, — and they lay

TAB: 3 3 3 4 4 4 4 4 3 2 2 0 3 0

B/F[#] E E* E⁷ A Am G F[#]m

you down — for dead, ooh — just re - mem - ber what I said...

TAB: 4 5 4 6 4 4 0 4 3 2 1 0 0 2 2 0 2 3 2

E⁷ A⁷ Am G F[#]m E⁷ A


















TAB: 4 2 4 4 3 0 2 1 0 2 2 2 4 4 3 0

Am G F[#] E¹¹ E⁷*

TAB: 0 2 1 0 2 2 2 2 0 3 1 2 2 0 0

HEARTS AND BONES

WORDS & MUSIC BY PAUL SIMON

E  A  B  B*  Bm  C#m  4fr  5fr  5fr
 C#m7  4fr C#m6  3fr Bmaj7  Amaj9  4fr Asus2  E/G#  2fr F#m7  Am  Em/G  2fr

♩ = 109

Gtr. 2
(acous. 12st.)

E

Gtr. 1 (acous.)

mf



The musical score consists of four systems of guitar notation. Each system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system is for Gtr. 2 (acoustic 12-string) and Gtr. 1 (acoustic). The second system is for Gtr. 1. The third and fourth systems are for Gtr. 1. Each system includes a treble staff with a melodic line and a tablature staff with fret numbers (0-9) and slash notation (e.g., 7/9) indicating bends or slides. The score is marked with a tempo of 109 bpm and a dynamic of mezzo-forte (mf).

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A

Ooh.

T	10	12	12/14	14	14	14	14	14	14	12	10	12	
A													
B	0	11	12	12/14	14	14	14	14	14	14	12	11	12

E

B

T	5	9	7/9	9	9	9	9	9	9	4	4	5	7	5	
A															
B	0	6	7	7/9	9	9	9	9	9	2	4	4	6	7	6

Ooh, ooh, ooh, ooh,

E (4fr) F# (4fr) G# (3fr) E (2fr) F# (4fr) G# (3fr) A B

T	4	2	4	2	1	4	1	2	4	1	2	4	5	7						
A																				
B	2	4	2	6	4	2	4	5	0	2	4	0	2	4	5	7	6	8	9	8

E

ooh.

T	5	7	7/9	7	9	5	7	5	5	5
A										
B	0	6	7	7/9	9	6	7	6	6	6

E

Gtr. 2 tacet

One and one half wan - der - ing Jews, free to wan -

TAB
T 5 7 7/9 7 9 5 7 7/9 7 9
A 6 7 7/9 9 6 7 7/9 9
B 0 0

- der wher - ev - er they choose, are trav -

TAB
T 5 7 7/9 7 9 5 7 7/9 7 9
A 6 7 7/9 9 6 7 7/9 9
B 0 0

- ling to - ge - ther in the San - gre de Cris - to, in the

TAB
T 5 7 7/9 7 9 5 7 7/9 7 9
A 6 7 7/9 9 6 7 7/9 9
B 0 0

B*

Gtr. 2

Blood of Christ moun - tains in New Mex - i - co.

TAB
T 5 7 7/9 7 9 4 4 4 4 4 4 4 4
A 6 7 7/9 9 4 4 4 4 4 4 4 4
B 0 2 2 2 2 4 4 2

Bm C#m D#m7b5

On the last leg of a

T 4 4 4 4 4 4 4 4 | 3 5 7 7 7

A 4 4 4 4 4 4 4 4 | 2 4 6 6 6

B 2 4 4 2 2 4 4 2 | 2 4 6 7 6 6

D#dim C#m7

jour - ney they start - ed a long time a - go.

T 7 7 7 7 7 7 7 7 | 5 5 5 5 5 5 5 5

A 6 7 6 7 6 7 5 5 | 4 4 4 4 4 4 4 4

B 6 7 6 6 6 7 7 6 | 4 6 6 4 4 6 6 4

C#m6 Bmaj7

The arc of a love a - fair,

T 5 5 5 3 5 5 5 3 | 4 4 4 4 4 4 4 4

A 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

B 4 4 4 4 4 4 4 4 | 2 4 4 2 4 4 4 4

Amaj7

rain - bows in the high de - sert air.

E ② 5fr B ③ 4fr G# ① 4fr

T 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2

A 3 3 3 3 3 3 3 3 | 1 1 1 1 1 1 1 1

B 2 4 3 4 2 4 3 4 | 0 2 0 2 0 2 0 2

E
② 5fr

E

Moun - tain pass - es slip - ping in - to stones, -

T 2 2 2 2 2-2 5 7 9 7 5 7 9 7 5
A 1 1 1 1 1-1 6 7 9 7 6 7 9 7 6
B 0 2 2 0 2 0 6 7 9 7 6 7 9 7 6

Asus²

hearts and bones, -

T 10 12 12/14 14 14 14 14 14 14 14
A 11 12 12/14 14 14 14 14 14 14 14
B 0 11 12 12/14 14 14 14 14 14 14

E

hearts and

T 5 7 7 9 9 9 4 4 4 4 4 4
A 6 7 7 9 9 9 4 4 4 4 4 4
B 0 6 7 7 9 9 9 4 4 4 4 4

C[#]m

bones, hearts and

T 5 6 5 6 5 6 5 6 5 6 5 6
A 4 6 4 6 4 6 4 6 4 6 4 6
B 4 6 4 6 4 6 4 6 4 6 4 6

E

bones.

TAB: 5 7 7/9 7 9 | 5 9 7/9 9 9
6 7 7/9 9 | 6 7 7/9 9 9

2. Think - ing

TAB: 5 7 7/9 7 9 | 5 7 5 5
6 7 7/9 9 | 6 7 6 6

§

E

back to the sea - son be - fore, look - ing back -

3. (§) One and one half wan - der - ing Jews re -

TAB: 5 7 7/9 7 9 | 5 9 7/9 9 9
6 7 7/9 9 | 6 7 7/9 9 9

turn through the cracks in the door. Two peo -

to their na - ta - ral coasts, to re -

TAB: 5 7 7/9 7 9 | 5 9 7/9 9 9
6 7 7/9 9 | 6 7 7/9 9 9

Gtr. 2 E

ple were mar - ried, the act was out - ra - geous,
 some old ac - auai - tan - ces and step out oc - cas - sion - ally and

T 5 7 7/9 7 9 5 7 7/9 7 9
 A 6 7 7/9 9 6 7 7/9 9
 B 0 0

B

the bride was con - ta - geous, she burned like a bride.
 spec - u - late who had been dam - aged the most.

T 5 7 7/9 7 9 4 4 4 4 4 4 4
 A 6 7 7/9 9 2 4 4 4 4 4 4 4
 B 0 9 2 2 4 4 2

Bm7 C#m7 D#m7b5

These e - vents may have had some ef - fect
 Ea - sy time will de - ter - mine if these

T 4 4 4 4 4 4 3 5 7 7 7 7 7 7
 A 4 4 4 4 4 4 2 4 6 6 6 6 6 6
 B 2 4 4 2 2 4 2 4 6 7 6 6 7 6

D#dim C#m7

on the man with the girl by his side.
 con - so - la - tions will be their re - ward.

T 7 7 7 7 7 7 5 5 5 5 5 5
 A 5 7 7 5 5 5 4 4 4 4 4 4
 B 6 6 6 6 7 5 7 6 4 6 4 4 6 6 4

C#m6 Bmaj7

The arc of a love af - fair,
The arc of a love af - fair,

TAB: 5 5 5 3 5 5 5 3 | 4 3 4 2 4

B: 4 4 4 4 | 2

Amaj9

his hands roll - ing down her hair.
wait - ing to be re - stored.

TAB: 2 4 3 4 2 4 | 0 2 1 2 2 | 2 1 2 0 2 1

B: 0 2 1 2 2 | 0

E ② 5fr B ③ 4fr G# ① 4fr E ② 5fr

You Love like light - ning shak - ing till it moans.
take two bo - dies and you twirl them in - to one.

TAB: 5 7 9 7 5 | 7 9 7 5

B: 6 7 9 7 6 | 7 9 7 6

0

A

To Coda

Hearts and bones,

TAB: 10 12 12/14 14 14 | 14 14 14 14 14

B: 0 11 12 12/14 14 | 14 14 14 14 14

E

hearts and

TAB

5 7 7 9 9 9 9 | 4 4 4 4 4 4 4

6 7 7 9 9 9 | 9 9 9 9 9 9

0

C#m

bones, hearts and bones,

TAB

5 6 5 6 5 6 5 6 | 5 6 5 6 5 0 4 4

4 6 4 6 4 6 4 6 | 4 6 4 6 4 6 2 4

A Asus²

hearts and bones.

TAB

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

0 0 2 0 2 0 2 0 | 0 2 0 2 0 2 0 2

E

hearts and bones.

TAB

4 5 7 7 9 7 9 | 5 7 7 9 7 9

5 6 7 7 9 9 | 6 7 7 9 9

0 0

E/G# F#m7 E/G# A Gtr 2 tacet

And whoa... whoa whoa she said

TAB: 5 7 7/9 7 9 | 5 7 5 5 | 4 2 0 2 | 6 7 6 6 | 4 2 2 2 | 0 2 2 0

Bridge

E

why, why don't we drive through the night?

TAB: 0 1 2 0

A

We'll wake up down in Mex - i - co, oh

TAB: 2 2 2 0 2 2 | 2 2 2 0 2 2 | 0 2 0 0 2 0

E

why? I don't know no - thing a - bout,

TAB: 0 1 2 0

A

no - thing a - bout no — Mex - i - co. — And tell me —

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "no - thing a - bout no — Mex - i - co. — And tell me —". The piano accompaniment is in the same key and time, with a steady eighth-note bass line. The guitar TAB below shows the fretting for the right hand, with strings 1-6 labeled T, A, B. The TAB includes fingerings such as 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 0, 2, 0, 2.

E

— why, — why won't you love me — for who I am where I am? —

The second system continues the vocal line with the lyrics "— why, — why won't you love me — for who I am where I am? —". The piano accompaniment consists of sustained chords. The guitar TAB shows the fretting for the right hand, with strings 1-6 labeled T, A, B. The TAB includes fingerings such as 0, 1, 2, 0.

A Am

— He said 'cause that's not the way the world is — ba -

The third system features a vocal line with the lyrics "— He said 'cause that's not the way the world is — ba -". The piano accompaniment includes a final chord in the key of A major. The guitar TAB shows the fretting for the right hand, with strings 1-6 labeled T, A, B. The TAB includes fingerings such as 0, 2, 2, 2, 0, 2, 2, 2, 0, 2, 2, 0, 2, 1, 2, 2, 0.

E/G# Em/G

- by, this is how I love you ba - by, — this is how I love

The fourth system continues the vocal line with the lyrics "- by, this is how I love you ba - by, — this is how I love". The piano accompaniment features chords in the key of E major. The guitar TAB shows the fretting for the right hand, with strings 1-6 labeled T, A, B. The TAB includes fingerings such as 5, 4, 2, 0, 5, 4, 2, 3.

Gtr. 1 \uparrow E

you ba by.

Gtr. 3 (acous.)

P.M. throughout

T
A
B

7 9 9 9 11 11 9 9 7 9 9 9 11 11 11

T
A
B

7 9 9 9 11 11 9 9 7 9 7 7 9 9 9 11 11 9 9

D.S. al Coda

T
A
B

7 9 9 9 11 11 11 7 9 9 9 11 11 9 9 7 9 7

\oplus Coda

Gtr. 2 A E cont. sim.

their hearts and their bones,

Gtr. 1

T 14 14 14 14 14 14 5 7 7 9 9 9

A 14 14 14 14 6 7 7 9 9 9

B 0

A

ah _____ and they won't come un - done.

TAB: 9 9 9 9 9 9 | 0 2 2 2 2 2

E

Hearts and bones,

TAB: 0 2 2 2 2 2 | 0 5 5 5 5 4 6

B C#m7

hearts and bones,

TAB: 5 5 5 5 4 6 | 4 5 5 5 5 5 5 6 6

B A

hearts and bones,

TAB: 5 5 5 5 5 5 6 6 | 0 2 2 2 2 2 2

Asus² Gtr. 1 E
 (Gtr. 2)
 hearts and bones.
 Gtr. 3
 Gtr. 1 cont. in slashes P.M. throughout

TAB: 2 2 2 2 2 2 | 7 9 9 9 11 11 9 9 11 | 7 9 9 11 11 11

E

TAB: 7 9 9 9 11 11 9 9 11 | 7 9 7 | 7 9 9 9 11 11 9 9 11

1.
 2^o (> > >)

TAB: 7 9 9 11 11 11 | 7 9 9 9 11 11 9 9 11 | 7 9 7

2. N.C.
 Gtr. 1 tacet

TAB: 7 9 7 | 7 9 9 9 11 11 9 9 11 | 7 9 9 11 11 11

1. 2.

TAB: 7 9 9 9 11 11 9 9 11 | 7 9 7 | 7 7 7 7

HOW THE HEART APPROACHES WHAT IT YEARNs

WORDS & MUSIC BY PAUL SIMON

E E7 G^bmaj7 G^bmaj7/F B^bm7 B^bm6 Cm7^b5 Cdim E^bm7^b5 D^bmaj7 G^bm6 B⁹

♩ = 77

N.C. E

I. In the blue _____ light _____ of the Bel - ve - dere Mo - tel, _____

Gr. 1 (acous.)

TAB

0 0 1 2 4 2 1 2 1 1 1 2 1 2 4 2 1 2 1 1 1 2

0 0 2 4 2 0 0 0 2 4 2 0

Gr. 2 (acous.) 8va

Gr. 3 (elec.)

Harm.

TAB

7 14 \ 12

(A) E

wond - 'ring as the te - le - vi - sion burns _____

TAB

5 7 9 7 5 4 2 0 0 0 0 0 0 0

6 7 9 7 6 4 2 1 2 0 1 2 2

0 0 0

Gr. 3

full full

TAB

12 11 9 11

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(B) E

how the heart ap - proach - es what it yearns. In a

TAB: 0 2 3 2 0 0 2 1 4 | 0 0 0 1 0 0 1

TAB: 1 2 4 2 1 1 4 2 4 | 2 2 1 2

TAB: 5 0

Gr. 2: 8^{va} Harm.

Gr. 3: full 12 11 full 11 (11) 9 11 9

§

E

fe ver, I dis - tinct - ly hear your voice e -
 (*) phone booth in some lo - cal bar and grill, re -

Fig. 1...

TAB: 0 0 1 0 1 2 | 1 2 4 2 1 2 1 1 0 1 2

TAB: 1 2 4 2 1 2 1 1 0 1 2 | 1 2 4 2 1 2 1 1 0 1 2

TAB: 0 0 2 4 2 0 | 0 0 2 4 2 0

Gr. 2: 8^{va} Harm.

Gr. 3: 7 14 12 14 12

(A)

merg - ing from a dream the dream re - turns.
 hears - ing what I'll say my coin re - turns.

E

Tablature (TAB) for guitar:

5 7 9 7 5 4 2 0 0 0 0 0
 6 7 9 7 6 4 2 1 2 1 2 2
 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 3

full full

11 11 9 11

(B) *To Coda* ☉

How the heart ap - proach - es what it yearns.
 How the heart ap - proach - es what it yearns.

E E7

6/4

...Fig. 1 ends

Tablature (TAB) for guitar:

0 2 3 2 0 0 0 0 3 1 2
 1 2 4 2 1 1 4 2 2 2 1 1 2
 5 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2 8^{va} Harm.

Gtr. 3

full full full cont. in stave

7 11 11 11 (11) 9 11

$G^b\text{maj}^7$ $G^b\text{maj}^7/F$ $B^b\text{m}^7$ $B^b\text{m}^6$ $C\text{m}^7\text{b}5$ $C\text{dim}$

Af - ter the rain_ on the in - ter - state, head - lights slide_ past the

Gtr. 2
 Gtr. 1 tacet

T A B
 3 3 2 3 3 3 2 3 3 6 6 6 6 6 8 8 7 8 8 7 8
 2 1 6 8

$B^b\text{dim}^7$ $E^b\text{m}^7\text{b}5$ $D\text{maj}^7$

moon. A bone wea - ry tra - vel - ler waits_ by the side of the road,_

T A B
 9 8 8 6 6 6 6 7 7 6 7 4 6 5 4

$G^b\text{maj}^7$ $G^b\text{m}^6$ B^9

where's he go - ing?

1.
 B⁹

T A B
 3 3 3 3 1 2 1 2 2 2 2 2 2

(E)

T A B
 4 5 4 7 4 5 4 5 6 4 5 6 4 7 4 5 4 6 5 4 5 6

(A) (E) (B)

full full full 1/2 1/2

T
A
B

(E) | 2. B⁹ *D.S. al Coda*

full

T
A
B

⊕ *Coda*

E (B)

How the heart ap - proach - es what it yearns...

Gtr. 1

full full 8va

T
A
B

T
A
B

T
A
B

E (B) rit.

This system contains three staves. The top staff is a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). It features a whole rest followed by a half rest, then a melodic line of eighth notes. The second staff is a guitar tablature staff with two lines labeled 'T' and 'B'. The notes are: 0 0 0 1 0 0 1 | 0 2 3 2 0 0 2 1 | 0 2 2 1 2 1 1 4 2 4 5. The third staff is another standard musical staff with a treble clef, showing a melodic line with accents labeled 'full' and a 'va' (vibrato) marking. The fourth staff is a guitar tablature staff with notes: 11 11 11 9 11 9 | 7.

E (B) E

This system contains three staves. The top staff is a standard musical staff with a treble clef and a key signature of three sharps. It features a melodic line of eighth notes, followed by a whole rest, and then a melodic line of eighth notes ending with a fermata. The second staff is a guitar tablature staff with notes: 0 0 0 1 0 0 1 | 0 2 3 2 0 0 2 1 | 0 2 2 1 2 1 1 4 2 5 | 0 0 1 2 2 0. A circled '8' is written below the first measure. The third staff is a standard musical staff with a treble clef, showing a melodic line with accents labeled 'full' and a triplet of eighth notes. The fourth staff is a guitar tablature staff with notes: 12 12 12 | 12 | 11 (11) 9 11 9 | 12.

KODACHROME®

WORDS & MUSIC BY PAUL SIMON

Capo 2nd Fret

E (D)	A ⁶ (G ⁶)	F [#] m (E ^m)	B ⁷ (A ⁷)	E ⁷ (D ⁷)	E ⁹ (D ⁹)
C [#] 7 (B ⁷)	F [#] (E)	B ^m (A ^m)	D (C)	A (G)	C [#] m (B ^m)

Intro ♩ = 136

Capo 2nd fret E (D)

A (G) F[#]m (E^m)

B⁷ (A⁷) E (D) F[#]m (E^m) B⁷ (A⁷)

1. When I think back...

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Verse

E (D) E7 (D7) E9 (D9) A (G)

on all the crap I learned in high school,

TAB

F#m (Em) B7 (A7)

it's a wonder I can think at

TAB

E (D) F#m (Em) B7 (A7) E (D)

all. And though my lack of educa-

TAB

E7 (D7) E9 (D9) A (G)

- tion has n't hurt me none,

TAB

F#m (Em) B7 (A7) E (D) E7 (D7)

I can read the writ - ing on the wall. Ko - da -

TAB

Chorus A (G) C#7 (B7) F# (E) Bm (Am)

- chrome. they give us those nice bright col -

TAB

E (D) A (G) D (C)

- ours, give us the greens of sum - mers. Makes you think all

TAB

B7 (A7) E7 (D7) A (G) C#7 (B7)

- the world's a sun - ny day oh yeah

TAB

F# (E) Bm (Am) E (D)

I've got a Ni - kon - cam - 'ra, I love to take a

TAB

A (G) D (C) B7 (A7)

pho - to - graph - so Mom - ma don't take - my

TAB

E7 (D7) A (G) C#m (Bm)

Ko - da - chrome - a - way -

TAB

F#m (Em) B7 (A7) Verse E (D)

2. If you took all - the girls - I

TAB

E⁷ (D⁷) E⁹ (D⁹) A (G)

knew_ when I was sin - gle,

The first system of music features a vocal line in treble clef with lyrics "knew_ when I was sin - gle,". The piano accompaniment is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar tablature is in bass clef, showing fret numbers for each string across six measures.

F^{#m} (E_m) B⁷ (A⁷) E (D)

and brought them all to - ge - ther for_ one night,___

The second system continues the vocal line with lyrics "and brought them all to - ge - ther for_ one night,___". The piano accompaniment and guitar tablature follow the same key signature and structure as the first system.

F^{#m} (E_m) B⁷ (A⁷) E (D) E⁷ (D⁷) E⁹ (D⁹)

I know they'd nev - er match_ my sweet_ i - ma - gi - na -

The third system features the vocal line with lyrics "I know they'd nev - er match_ my sweet_ i - ma - gi - na -". The piano accompaniment and guitar tablature continue the musical progression.

A (G) F^{#m} (E_m)

- tion,___ and ev - 'ry-thing looks worse_

The fourth system concludes the vocal line with lyrics "- tion,___ and ev - 'ry-thing looks worse_". The piano accompaniment and guitar tablature complete the piece.

B7 (A7) E (D) Chorus A (G) C#7 (B7)

in black and white. Ko - da - chrome

TAB: 2 0 2 0 2 0 | 2 3 0 1 2 0 | 0 0 0 0 0 0 | 0 2 0 1 1 2

F# (E) Bm (Am) E (D)

they give us those nice bright col - ours, give us the greens.

TAB: 0 0 0 0 0 0 | 0 1 2 1 0 2 | 0 0 0 0 0 0 | 2 3 3 3 2 3 | 0 2 0 0 0 2

A (G) D (C) B7 (A7)

of sum - mers. Makes you think all the world's

TAB: 0 0 0 0 0 0 | 0 1 0 1 0 0 | 0 0 0 0 0 0 | 2 0 2 0 2 0 | 0 0 0 0 0 0

E7 (D7) A (G) C#7 (B7) F# (E)

a sun - ny day oh yeah I've got a Ni -

TAB: 2 1 2 1 2 0 | 0 0 2 0 0 0 | 1 0 0 0 0 0 | 0 0 0 0 0 2

Bm (Am) E (D) A (G)

kon cam - 'ra, I love to take a pho to - graph.

TAB

0 0 0 2 2 2 0 0 0 0 0 0 0 0

1 1 1 3 3 3 0 2 3 2 3 2 0

2 2 2 0 0 0 0 2 3 2 3 2 0

D (C) B7 (A7) E7 (D7)

so Mom - ma don't take my Ko - da - chrome a - way.

TAB

0 0 2 2 2 2 2 2 2 2 2 0 0 0

1 1 0 0 0 0 0 0 0 0 0 0 0 0

3 3 2 1 0 2 0 0 0 0 0 0 0 0

A (G) C#m (Bm) F#m (Em)

TAB

0 0 3 0 0 2 3 3 4 0 0 0 0 0

3 2 4 4 3 3 4 0 0 0 0 0 0

A (G) C#m (Bm)

Mom - ma don't take my Ko - da - chrome a - way.

TAB

0 0 0 0 0 0 3 0 0 2 3 3 4

0 0 0 0 0 0 0 0 0 2 4 4 4

F#m (Em) A (G)

Mom-ma don't take my

The first system of music features a vocal line starting with a half note F#4, followed by a quarter rest, then a quarter note G4, and another quarter rest. The piano accompaniment consists of a steady eighth-note bass line (F#2, G2, A2, B2) with chords of F#m and A. The guitar TAB shows a simple bass line with mostly open strings and a triplet of open strings in the final measure.

C#m (Bm) F#m (Em)

Ko - da - chrome a - way. Mom-ma don't

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment continues with the same bass line and chords. The guitar TAB includes a triplet of notes (2, 4, 4) on the first string in the first measure, followed by open strings.

A (G) C#m (Bm)

take my Ko - da - chrome a - way.

The third system features a vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment continues with the same bass line and chords. The guitar TAB shows a triplet of notes (0, 0, 3) on the first string in the first measure, followed by a triplet of notes (2, 4, 4) on the first string in the second measure.

F#m (Em)

The fourth system consists of piano accompaniment and guitar TAB. The piano part continues with the same bass line and chords. The guitar TAB shows a simple bass line with mostly open strings.

A (G) C#m (Bm)

Mom-ma don't take my Ko - da - chrome, Mom-ma don't take my Ko - da - chrome,

TAB: 3 0 0 3 0 0 | 2 4 4 3 3 4

F#m (Em)

Mom-ma don't take my Ko - da - chrome a - way

TAB: 0 0 0 0 0 | 0 0 0 0 0

A (G) C#m (Bm)

Mom-ma don't take my Ko - da - chrome, leave your boy so far from home

TAB: 3 0 0 3 0 0 | 2 4 4 3 3 4

F#m (Em)

Mom-ma don't take my Ko - da - chrome a - way.

TAB: 0 0 0 0 0 | 0 0 0 0 0

A (G) C#m (Bm)

Mom-ma don't take my Ko - da - chrome. Mm

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Mom-ma don't take my Ko - da - chrome. Mm". The piano accompaniment is in the same key signature and features a steady eighth-note bass line. The guitar TAB below shows a sequence of notes: 3, 0, 0, 3, 0, 0, 2, 4, 4, 3, 3, 4.

F#m (Em)

Mom-ma don't take my Ko - da - chrome a - way.

The second system continues the vocal line with the lyrics "Mom-ma don't take my Ko - da - chrome a - way.". The piano accompaniment consists of a series of chords. The guitar TAB shows a sequence of chords: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

A (G) C#m (Bm) F#m (Em)

The third system shows the piano accompaniment and guitar TAB for the first part of the second system. The guitar TAB includes a sequence of notes: 0, 0, 3, 0, 0, 2, 4, 4, 3, 3, 4, followed by a series of chords: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

A (G) C#m (Bm) F#m (Em) Repeat to fade

The fourth system shows the piano accompaniment and guitar TAB for the second part of the second system, ending with the instruction "Repeat to fade". The guitar TAB includes a sequence of notes: 0, 0, 3, 0, 0, 2, 4, 4, 3, 3, 4, followed by a series of chords: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

THE LATE GREAT JOHNNY ACE

WORDS & MUSIC BY PAUL SIMON
CODA BY PHILIP GLASS

Gtr. 1 (acous.)
6 = C 3 = F
5 = G 2 = A
4 = C 1 = D

A ^b maj ⁷	D	G	G ⁹	C	F	C ⁷	B ^b ⁹	Am ⁷	
Dm	Eaug	E	Am/F	Dm ⁷	Gsus ⁴	C/G	Dm/G	Am/G	
F/G	E ^b /G	B/G	B ^b /G	F [#] dim	Fm ⁷	G ⁷	E ^b maj ⁷	B ^b 7(b ⁹)	
Am/E	B ^b /F	Am/E*	B ^b	B ^b m/D ^b	Am	B ^b /D	B ^b m/F	B ^b m	Am/E**

♩ = 69
Gtr. 1 (acous.)

Intro

A^bmaj⁷ D A^bmaj⁷ D A^bmaj⁷ D A^bmaj⁷ D

Verse

A^bmaj⁷ D A^bmaj⁷ D

1. I was read - ing a ma - ga - zine, and think - ing of a rock - 'n' roll song, the
 (2.) really was - n't such a John - ny Ace fan, but I felt bad all the same. So I
 (3. *) cold De - cem - ber eve - ning I was walk - ing through the Christ - mas tide when a

A^bmaj⁷ D G G⁹

year was nine - teen fif - ty four, and I had - n't been play - ing that long. When a
 sent a - way for his pho - to - graph, and I wait - ed till it came. It came
 stran - ger came up and asked me if I'd heard John Len - non died? And the

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C F C C⁷ F B^{b9}

man came on the ra - di - o, and this is what he said,
 all the way from Tex - as with a sad and sim - ple face,
 two of us went to this bar and we stayed to close the place,

TAB: 2 3 2 2 0 0 0 0 0 0 5 0 1 3 3 3 2 3 2

Am⁷ Dm Eaug E

he said, "I hate to break it to his fans, but
 and they signed it on the bot - tom from the
 and ev - 'ry song we played was for the

TAB: 4 2 3 2 0 4 0 3 2 3 2

To Coda 1.

Am⁷ Am/F Am⁷ Dm⁷ Gsus⁴ G

rall.

John - ny Ace is dead." Yeah, yeah, yeah. Well I
 late great John - ny Ace. Yeah, yeah, yeah.
 late great John - ny Ace. Yeah, yeah, yeah.

TAB: 2 3 2 4 4 4 3 2 3 2 4 2 0 3 3 2 0 2

Faster ♩ = 99 ♩ = ♩³

2.

Gsus⁴ G C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G

rall. (Cbass) (Cbass)

mf

TAB: 3 2 0 2 3 5 3 0 3 5 3 0 4 0 5 0 4 0 0 4 0 5 0 4 0 0 0

C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G

(Cbass) (Cbass)

T 3 5 3 0 3 5 3 0 3 5 3 0

A 4 5 4 0 4 5 4 0 4 5 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0

C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G

T 3 5 3 0 3 5 3 0 3 5 3 0

A 4 5 4 0 4 5 4 0 4 5 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0

It was the

Bridge

C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G

(Cbass)

T 3 5 3 0 3 5 3 0 3 5 3 0

A 4 5 4 0 4 5 4 0 4 5 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0

year of The Bea - tles, it was the year of the Stones. It was
 year of The Bea - tles, the year of the Stones. The

C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G C/G Dm/G C/G Am/G

T 3 5 3 0 3 5 3 0 3 5 3 0

A 4 5 4 0 4 5 4 0 4 5 4 0

B 0 0 0 0 0 0 0 0 0 0 0 0

nine - teen six - ty four. I was liv -
 year af - ter J. F. K. We were stay -

1.

C/G (Cbass) Dm/G (Dbass) C/G (Fbass) Am/G (E♭bass) C/G (Cbass) B/G (Bbass) B♭/G (B♭bass) F♯dim (Gbass) Fm7

ing in Lon - don with the girl from the sum - mer be - fore. Yeah,
 ing up all night and

TAB: 3 5 8 6 | 3 2 1 0 | 0 0 0 3 | 4 0 5 9 7 0 | 4 0 3 0 2 0 1 0 | 1 0 0 1 1 3 | 3 3 3 3 3 3 3 3 5

2.

G7 C/G (Cbass) B/G (Bbass) B♭/G (B♭bass) Am/G (Abass)

yeah, yeah. It was the giv - ing the days a - way.

TAB: 3 2 2 2 | 3 | 3 2 1 0 | 3 2 2 2 | 4 0 3 0 2 0 0 0

Slower F B♭9 rall. Free time E♭maj7 A♭maj7

And the mu - sic was flow - ing, a -

TAB: 0 0 0 0 0 0 | 3 2 3 3 2 2 | 0 2 3 3 2 3 | 0 0 0 0 0 0 | 3 2 3 2 2 | 0 2 3 3 2 3 | 0 0 0 0 0 0

a tempo ♩ = 69

E♭maj7 B♭7(b9) A♭maj7 D A♭maj7 D

- maz - ing and blow - ing my way.

TAB: 0 2 3 3 | 3 0 3 2 1 2 0 0 | 3 0 3 2 1 0 0 0 | 0 0 0 0 0 0 | 1 2 2 2 0 0 | 1 2 2 2 0 0 | 0 0 0 0 0 0

D.S. al Coda

A^bmaj⁷ D A^bmaj⁷ D

Coda

Gsus⁴ G

On a

*Strings arr. for gtr.

Am/E B^b/F

*same tuning as Gtr. 1

Am/E B^b/F

Am/E* B^b B^bm/D^b

Am/E* B^b B^bm/D^b

Am B^b/D B^bm/F B^bm

Flute cue

TAB: 3 2 2 2 2 | 3 2 2 2 2 | 5 3 3 3 3 | 4 3 4 3 3

A: 4 3 4 4 4 | 4 3 4 4 4 | 5 5 5 5 5 | 5 4 5 5 5

B: 2 | 2 | 5 | 3

Am B^b/D B^bm/F B^bm

TAB: 3 2 3 2 3 2 2 | 3 2 2 3 2 3 2 | 5 3 3 3 3 3 | 3 4 3 4 3 3

A: 4 3 4 4 4 4 | 4 3 4 4 4 4 | 5 5 5 5 5 5 | 5 4 5 5 5 5

B: 2 | 2 | 5 | 3

Am

TAB: 3 2 3 2 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2

A: 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

B: 2 | 2 | 2 | 2

Am/E**

TAB: 3 3 3 3 3 3 2 | 3 3 3 3 3 2 | 3 2 3 2 3 2 3 2 | 3 2 3 2 3 2 3 2

A: 4 4 4 4 4 4 | 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

B: 2 | 4 | 4 | 4

ARMISTICE DAY

WORDS & MUSIC BY PAUL SIMON

Gtr. 1 chords

Gtr. 1
 6 = D 3 = G
 5 = A 2 = A
 4 = D 1 = D

Gtr. 2
 standard
 tuning

Gtr. 2 chords

♩ = 109
 N.C.(D)

On Ar - ma - stice day the Phil - har - mo - nic will play, but the

mf
 full full full full

Gsus⁴ F#sus⁴ Esus⁴ Dadd9(#11)

songs that we sing... will be sad...

D/A A⁵ D⁵

Shuf - fl - ing brown tunes, hang - ing, a - round,

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rit. **a tempo**

N.C.(G⁵)

G⁵ F^{#5} E⁵

a - hoo. _____ Mm - mm - mm -

full full full full 1/2

TAB 7 0-0 7 0 7 0 7 0 0 5 0 3-5-3-0 3-5 (5) 0 5 5 4 2 5 4 2

D^{5*}

mm. _____

TAB 0 2 0 5 5 0 5 0 5 0 0 2 0 5 5 0 5 0 0 2 0 5 5 0 5 0

G⁵ D^{5*} G⁵ F^{#5}

No long, drawn, blown out ex - cu - ses were made, when I need - ed a friend, she was

TAB 0 2 0 5 0 5 0 5 5 5 0 5 0 5 5 5 5 4 4 4 0

E⁵ Dadd9(#11) D/A A⁵

there; just like an ea - sy chair.

TAB 2 2 2 2 2 2 0 0 1 1 1 2 2 0 2 4 0 2 2 0 2 0

D⁵

Mm, yeah...

full

TAB

N.C.(G⁵) F⁵ G⁵ D⁵ G⁵ F^{#5} E⁵ D^{5*}

Mm mm mm mm...

1/4

TAB

TAB

N.C.(D⁵) G^{sus4} F^{#sus4}

Ar - ma - stic day, — Ar - ma - stic day, — that's all I real - ly

full

TAB

Esus⁴ Dadd9(#11) D/A A⁵

want - ed to say. —

This system contains the first three measures of the piece. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The tablature below shows fingerings: 2-2-2-2 for the first measure, 0-1-1-0-1-2 for the second, and 2-4-0-2-0-2 for the third. Chord diagrams for Esus⁴, Dadd9(#11), D/A, and A⁵ are provided above the staff.

D⁵

full full full full full full full full

This system contains the next three measures. The guitar part continues with a melodic line and a bass line. The tablature includes a triplet of 7th fret notes (0-7-7-7) and another triplet (0-7-7-7). The word "full" is written above each of these triplet notes. Chord diagrams for D⁵ are shown above the staff.

G⁵ F⁵ G⁵ D⁵ G⁵ F^{#5} E⁵ D^{5*}

This system contains the next three measures. The guitar part features a melodic line and a bass line. The tablature includes a triplet of 5th fret notes (0-5-5-5) and a 1/2 note. Chord diagrams for G⁵, F⁵, G⁵, D⁵, G⁵, F^{#5}, E⁵, and D^{5*} are shown above the staff.

D^{5*}

This system contains the final three measures. The guitar part continues with a melodic line and a bass line. The tablature includes a triplet of 5th fret notes (0-5-5-5) and a 1/2 note. Chord diagrams for D^{5*} are shown above the staff.

Gtr. 2 chords
D7/C

G/D D7/C

Gtr. 2 (elec.) standard tuning

Gtr. 1 cont. sim.

T

A 0 5 0 5 0 5 5 5 0 5 5 0 5 5

B 5 0 5 0 5 0 5 0 5 0 5 0 10-X-10 X-10-12 10-X-X-X-X 11-X-11 X-11-12 11-X-X-X-X 10-X-10 X-10-12 10-X-X-X-X

G/D D7/C

G/D D7/C

T

A 10-X-X-10 X-12-10 X-X-X-10-X-X 10-X-10 X-10-12-10 10-X

B 10-X-X-10 X-12-10 10-X-10-X-X-X-X 10-X-10 X-10-12-10 10-X

G/D D7/C

D7/C

G/D D7/C

Oh

Oh

T

A 10-X-X-10 X-12-10 X-X-X-10-X-X 10-X-X-X-X-12 X-10-10-X-X

B 10-X-X-10 X-12-10 10-X-X-X-10-X-X 10-X-X-X-X-12 X-10-10-X-X

G/D

D7/C

G/D

D7/C

3

con - gress I'm wea - ry from wait - ing, in Wash - ing -
con - gress wo - man, won't you tell that con - gress

T

A 10-X-X-10 X-12-10 X-X-10-X-X 10-X-10 X-X-12-10 10-X-X

B 10-X-X-10 X-12-10 10-X-X-10-X-X 10-X-10 X-X-12-10 10-X-X

D7/C E^b7/B^b E7/B F7/C F#7/C# G⁹ G⁶ G⁹

- ton D. C. I'm a com - ing to see my
man. I've wast - ed such a

T	7	7	7	X	8	8	9	9	10	10	11	11	10	X	10	10	10	10	12	10	
A	5	5	5	X	6	6	7	7	8	8	9	9	11	X	11	10	10	10	10	12	10
B	7	7	7	X	8	8	9	9	10	10	11	11	10	X	9	10	X	10			

D7/C G/D D7/C

con - gress man, but he's a - void - ing me.
long time I've a - bout wait - ed all I can.

T	10	10	X	10	X	X	10	10	X	10	X	X	10	10	X	10	X	10	X	10	12	10	
A	10	10	X	10	X	X	10	10	X	10	X	X	10	11	11	X	11	X	11	X	11	12	11
B	9	9	X	9	X	X	9	9	X	9	X	X	9	10	10	X	10	X	10	X	10	12	10

G/D D7/C A⁷

Oh, Wea - ry
con - gress

T	10	10	X	10	X	X	X	12	10	X	X	10	10	10	X	10	X	10	10	10	12	10
A	11	11	X	11	X	X	X	12	11	X	X	12	12	12	X	12	X	12	12	12	12	12
B	10	10	X	10	X	X	X	12	10	X	X	12	12	12	X	12	X	12	12	12	12	12

G⁷ D7/C G/D D7/C

wait - ing down in Wash - ing ton D. C.
wo - man, won't you tell that con - gress man.

T	8	8	8	X	8	8	8	X	8	8	10	10	10	10	10	10	10	10	12	10	
A	10	10	10	X	10	10	10	X	10	10	11	11	11	11	11	11	11	11	12	11	
B	9	9	9	X	9	9	9	X	9	9	10	10	10	10	10	10	10	10	10	X	10

G/D D7/C 1. G/D D7/C G/D

	10	10	10	10	10	10	10	10	10	12	10	10	10	10	10	10	10	11	11	11	11	11	12	11	11	10	10	10	10	10	10	X	12	10	12
T	11	11	11	11	11	11	11	11	11	12	11	11	11	11	11	11	11	11	11	11	11	11	12	11	11	10	10	10	10	10	10	X	12	10	12
A	10	10	10	10	10	10	10	10	10	12	10	10	10	10	10	10	10	10	10	10	10	10	12	10	10	10	10	10	10	10	10	X	12	10	12
B																															X	12	10	12	

D7 G/D D7/C G/D D7/C G/D

	13	13	13	13	13	X	12	10	X	X	13	13	13	13	13	X	12	X	10	12
T	14	14	14	14	14	X	12	11	X	X	14	14	14	14	14	X	12	X	11	12
A	12	12	12	12	12	X	12	10	X	X	12	12	12	12	12	X	12	X	10	12
B						X	12	10	X	X						X	12	X	10	12

D7/C G/D D/A 2. G/D D7/C G/D

Na na na na na na na na,

	10	10	10	X	10	X	10	X	12	7	X	X	10	10	10	10	10	X	12	10	12
T	11	11	11	X	11	X	11	X	12	7	X	X	11	11	11	11	11	X	12	11	12
A	10	10	10	X	10	X	10	X	12	7	X	X	10	10	10	10	10	X	12	10	12
B				X	10	X	10	X	12	7	X	X						X	12	10	12

D7 G/D D7/C D7 G/D D7/C G/D

na na na na na na. Na na na na na na na na na na,

	13	13	13	13	13	X	12	10	X	X	13	13	13	13	13	X	12	X	10	12
T	14	14	14	14	14	X	12	11	X	X	14	14	14	14	14	X	12	X	11	12
A	12	12	12	12	12	X	12	10	X	X	12	12	12	12	12	X	12	X	10	12
B						X	12	10	X	X						X	12	X	10	12

D7/C G/D D Gtr. 1 chords D5*

na na na na na na na na na.

Gtr. 1

Gtr. 2 tacet

T 10-10-10 X-10-X 10-X-12-7-X X
 A 11-11-11 X-11-X 11-X-12-7-X X
 B 10-10-10 X-10-X 10-X-12-7-X X

0 2/5 0 5 5 0 5 5 0 5 5 0 5 5 0

T
 A
 B 2/5 0 5 5 0 5 5 0 5 5 0 5 5 0 3-2 0 0 5 5 0 5 5

N.C.(D5)

full full

T
 A
 B 0 5 5 0 5 5 0 5 5 0 12 11 12 0 12 12 11 12 0 0 0

Gsus4 F#sus4 Esus4 Dadd9(#11) D/A

T
 A
 B 5 5 4 4 2 2 2 0 0 1 1 0 1 2 0 2/4 0 2 0 2 0

A⁵ D⁵ N.C.(D⁵) rit. a tempo

2 0 0 0 0 0 7 0 7 7 0 7 0 7 0 7 0 7 0

N.C.(G⁵) F⁵ G⁵ D⁵ G⁵ F^{#5} E⁵ D^{5*}

5 0 3 5 3 0 3 5 5 0 0 4 2 0 2 5 5 5 0 5 5 0 5 5 0 2

5 0 5 5 0 5 5 0 5 5 0 5 5 0 2 5 0 5 5 0 5 5 0













N.C.(D⁵) Fade

5 5 0 5 5 0 5 5 0 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

bend behind nut

LEARN HOW TO FALL

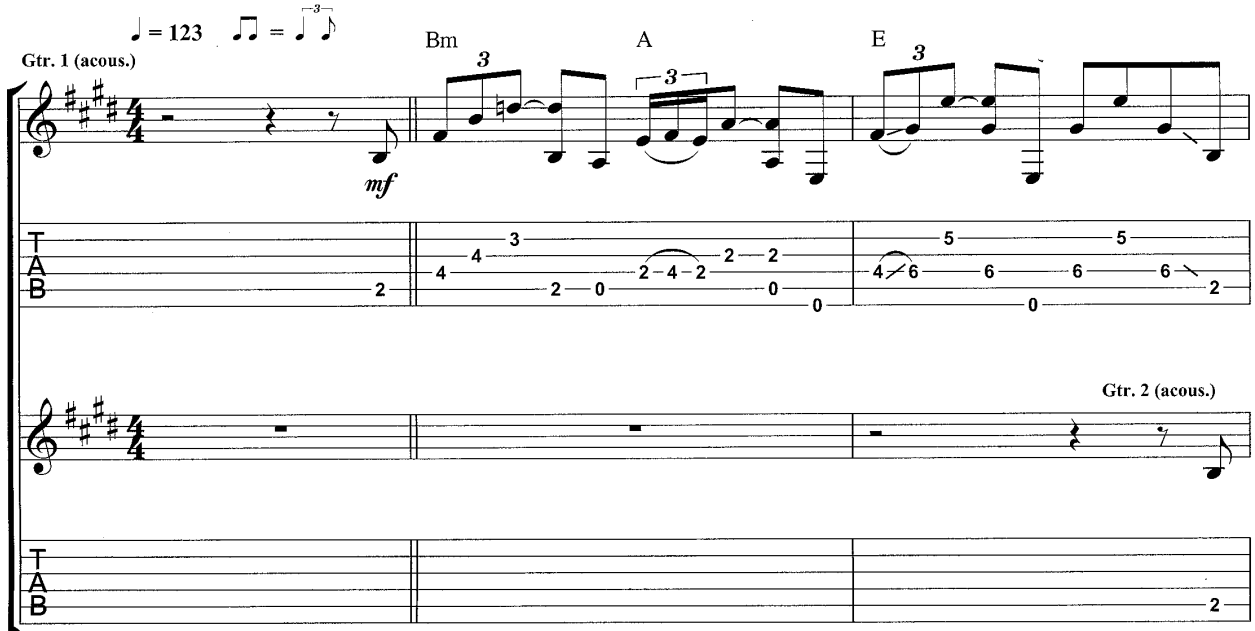
WORDS & MUSIC BY PAUL SIMON

Bm 
 A 
 E  4fr
 E* 
 F#m 
 E/G#  4fr
 G#m7  4fr
 C#9  3fr
 F#7 
 F#m7  2fr
 B7 
 Gdim 

♩ = 123 ♩ = $\overset{\sim}{\underset{\sim}{\underset{\sim}{\text{J}}}}$

Gtr. 1 (acous.) *mf*

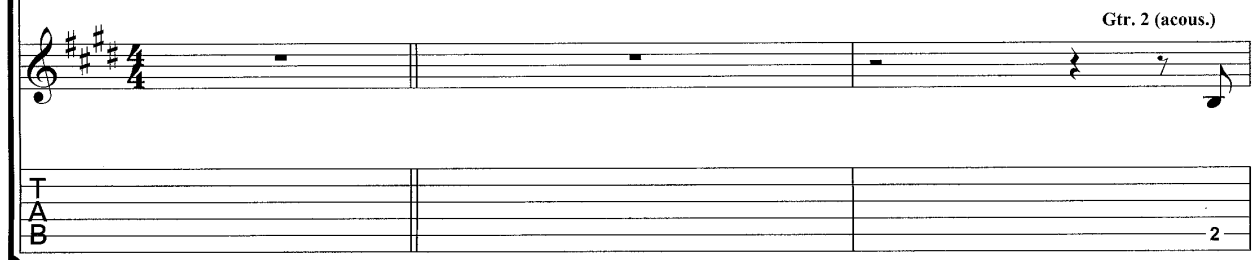
Bm A E



TAB

2 4 4 3 2 0 2 4 2 2 2 0 0 4 6 6 6 6 2

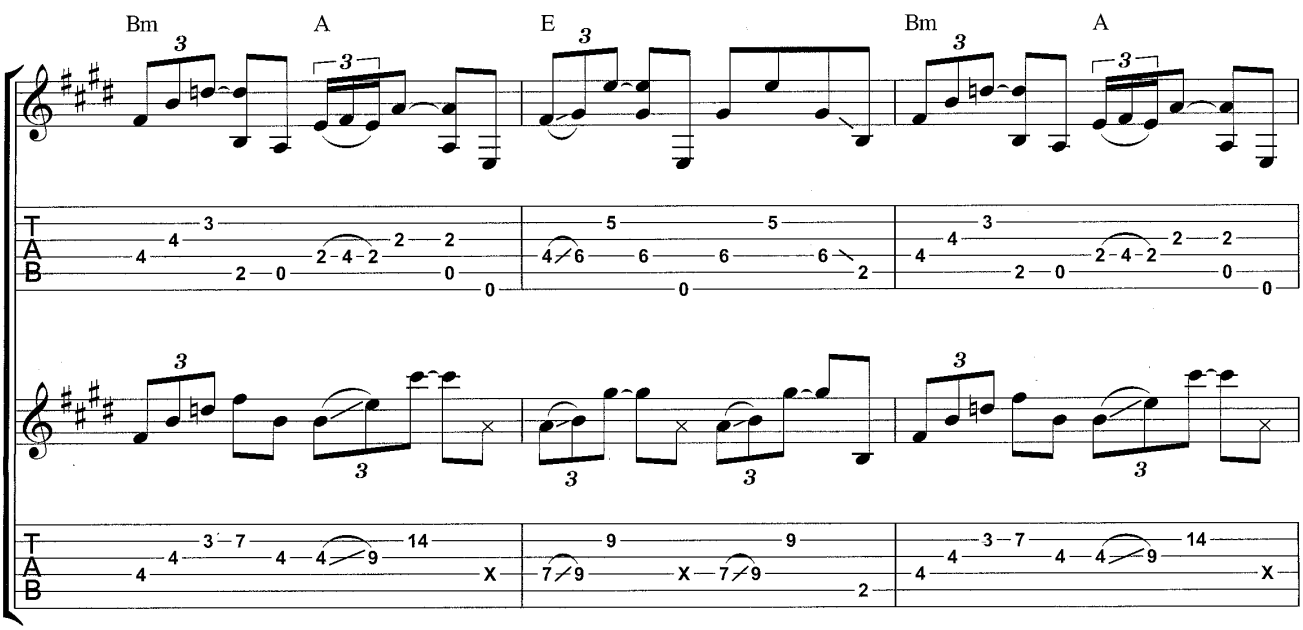
Gtr. 2 (acous.)



TAB

2

Bm A E Bm A



TAB

4 4 3 2 0 2 4 2 2 2 0 0 5 5 6 6 6 2 4 4 3 2 0 2 4 2 2 2 0 0

TAB

4 4 3 7 4 4 9 14 X 7 9 X 7 9 2 4 4 3 7 4 4 9 14 X

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E 3 Bm 3 A 3 E

T
A
B

T
A
B

E* F#m E/G# A G#m7 C9

1. You got to learn how to fall,
 (2.) breeze,
 (3. 8) fall,

T
A
B

T
A
B

F#7 B7

be - fore you learn to fly. And
be - fore you set your sails. Oh it's an
be - fore you learn to fly, The

T
A
B

4	4	2	2	2	2	0	0	0
4	4	3	3	3	3	2	2	2
4	4	3	2	2	2	2	2	2
4	4	2	2	2	2	2	2	2

T
A
B

2	2	2	2	7	7	7	7
2	2	2	2	7	7	7	7
2	2	2	2	7	7	7	7
2	2	2	2	7	7	7	7

E* F#m Gdim E/G# F#7

ma - ma, ma - ma it ain't no lie, be - fore you learn to fly,
oc - cu - pa - tion where the wind pre - vails, be - fore you set your sails,
tank towns, they tell no lie, be - fore you learn to fly,

T
A
B

0	2	2	0	1	2	3	4	3	2	2	2
1	2	1	1	1	2	3	4	3	2	2	2
2	2	0	2	2	3	4	2	3	2	2	2

T
A
B

7	7	7	7	0	2	3	4	2	2
7	7	7	7	1	2	3	4	2	2
8	8	8	8	1	2	3	4	2	2
7	7	7	7	1	2	3	4	2	2

F#m7 **To Coda** ◊

learn how to fall.
drift in the breeze.
learn how to fall.

The first system contains a vocal line with lyrics, a guitar melody line, and two guitar tablature systems. The first tablature system has two staves labeled 'T' and 'B'. The second tablature system also has two staves labeled 'T' and 'B'. The key signature is F#m7 and the time signature is 4/4. There are triplets and a 'To Coda' symbol.

1.

Bm 3 A E 3 Bm 3 A

Fig. 1...

Fig. 2...

The second system features a guitar melody line with chords Bm, A, E, Bm, and A. It includes two guitar tablature systems. The first tablature system has two staves labeled 'T' and 'B'. The second tablature system also has two staves labeled 'T' and 'B'. The key signature is F#m7 and the time signature is 4/4. There are triplets and a 'To Coda' symbol.

E Bm A E 3

...Fig. 1 ends

...Fig. 2 ends

The third system continues the guitar melody with chords E, Bm, A, and E. It includes two guitar tablature systems. The first tablature system has two staves labeled 'T' and 'B'. The second tablature system also has two staves labeled 'T' and 'B'. The key signature is F#m7 and the time signature is 4/4. There are triplets and a 'To Coda' symbol.

Bm A E E* F#m E/G#

You got to drift in the

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. It contains the lyrics "You got to drift in the" and features a triplet of eighth notes in the final measure. The middle staff is a guitar melody line in treble clef, mirroring the vocal line with triplets. The bottom staff is a guitar tablature with two lines (T and B) and fret numbers (0-6) corresponding to the melody.

2. Bridge

Grtr. 3 elec.

The bridge section is for an electric guitar. The top staff shows a melodic line with triplets and a wavy line indicating a vibrato effect. The bottom staff is a guitar tablature with fret numbers 9, 7, 10, 9, 7, 10, 7, 9, 8, 9. There are 'X' marks on the strings in the second measure, and arrows with '1/2' above the first and second measures. A legend indicates: "w/vol. pedal", "Grtr. 1. w/ Fig. 1", and "Grtr. 2 w/ Fig. 2".

Bm A E* Bm A

Oh and it's the same old sto - ry ev - er since the world be - gan.

Gtrs. 1+2

The second system features a vocal line and guitar accompaniment. The vocal line is in treble clef with the lyrics "Oh and it's the same old sto - ry ev - er since the world be - gan." The guitar accompaniment is in treble clef, consisting of two guitars (Gtrs. 1+2) playing a rhythmic pattern of eighth notes with triplets. The bottom staff is a guitar tablature with fret numbers 3, 4, 2, 0, 0, 0, 0, 0, 0, 0, 3, 4, 4, 2, 2, 2, 0, 0, 0.

E* Bm A E*

ev - 'ry - bo - dy got the runs for glo - ry, no - bo - dy stop_

T 0 0 0 0 0 0 3 3 3 2 2 2 0 0 0 0 0 0 0 0

A 1 1 1 1 1 1 4 4 4 2 2 2 1 1 1 1 1 1 1 0

B 0 0 0 0 0 0 4 4 4 2 2 2 0 0 0 0 0 0 0 0

Bm A E*

and scru - ti - nize the plan, no - bo - dy stop_

T 3 3 3 2 2 2 0 0 0 0 0 0 0 0 0 0

A 4 4 4 2 2 2 1 1 1 1 1 1 1 0

B 4 4 4 2 2 2 0 0 0 0 0 0 0 0

Bm A E*

and scru - ti - nize the plan, no - bo - dy stop_

T 3 3 3 2 2 2 0 0 0 0 0 0 0 0 0 0

A 4 4 4 2 2 2 1 1 1 1 1 1 1 0

B 4 4 4 2 2 2 0 0 0 0 0 0 0 0

Bm A E*

and scru - ti - nize the plan.

T 3 3 3 2 2 2 0 0 0 0 0 0 X X X X X X

A 4 4 4 2 2 2 1 1 1 1 1 1 X X X X X X

B 4 4 4 2 2 2 0 0 0 0 0 0 2 2 2 X X 2

D.S. al Coda

Bm A E Bm A E E* F#m E/G#

Gtr. 3 (elec.) *8va* You got to learn how to

Gtr. 1 w/ Fig. 1
Gtr. 2 w/ Fig. 2

Gtr. 1
Gtr. 2 w/ Fig. 3
Gtr. 3 tacet

10 12 12 14 16 9 9 9 9 9 9 9 9 7 9 12

6 1 2 4
0 2 4 0

Coda

Bm A E Bm A

Gtr. 2 w/ Fig. 2

2 4 4 3 2 4 2 0 0 5 5 4 3 4 4 2 2 0 0

E Bm A

brass cue

Gtr. 2 w/ Fig. 4

5 5 5 5 5 5 2 4 4 3 2 4 2 2 0 0

E Bm A E

Gtr. 2 w/ Fig. 4

4 6 6 6 6 2 4 4 3 2 2 2 5 5 5 5 5 5 6 6 6 6 6 6

LOVE

WORDS & MUSIC BY PAUL SIMON

Fm Cm Db6/9 Cm11 Cm7#5 Cm11/D Gm/D Cm7 G/A^b Cm(maj7) G
 Db/F Gm7/D G7/A^b Gaug G/B G7/A^b* G(b9) C C/D C/E Fsus²
 F Am G7/F Cm* Bbm/F A^b A^b* A^b6 Db/F Eb/G Fm* G/B*

♩ = 112

Intro N.C. *Gtrs. 1+2 (acous.) Fm Cm

Drums *mp* w/tremolo

*combined part

Verse Cm7#5 Cm11/D Gm/D Cm7 G/A^b

Cool me, cool my fe ver

Gtrs. 1+2

Gtr. 3 (elec.) P.M. throughout

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It includes an Intro, Verse, and guitar parts for Gtr. 1+2 (acoustic), Gtr. 3 (electric), and Drums. The guitar parts include fretboard diagrams and tablature. The lyrics are: "Cool me, cool my fe ver".

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Chords: Cm(maj7), Cm7#5, Cm11/D, Gm/D, Cm7

Lyrics: high. Hold me when I

The first system of the score consists of three staves. The top staff is a vocal line in C minor with lyrics "high. Hold me when I". The middle staff is a piano accompaniment with eighth-note patterns. The bottom staff contains guitar tablature for the first three measures, with fret numbers ranging from 0 to 6.

Chords: G/A^b, G, Fm

Lyrics: cry.

The second system of the score consists of three staves. The top staff is a vocal line in C minor with lyrics "cry.". The middle staff is a piano accompaniment with eighth-note patterns. The bottom staff contains guitar tablature for the first three measures, with fret numbers ranging from 0 to 4.

Cm7 Fm

I need it so much, makes you want to

TAB 1 1 3 5 3 5 4 4 3 5 3 5 3 4 3 5 3 1 1 3 1

Db/F Db6/9 Cm7 Cm7#5

get down and crawl like a beggar for its touch.

TAB 1 1 2 1 4 4 3 3 4 3 5 3 5 3 3

Gm7/D Gm/D Cm7 G7/Ab Gaug G/B Cm7#5

And all the while it's free as air.

Gtrs. 1+2

TAB 6 3 4 3 3 3 5 5 3 5 3 4 1 4 0 4 4 5 4 0 0 3

Gtr. 3 (elec.)

TAB 3 1 0 3 1 0 0 0 3 0 1 0 0 3 1 0 3 1 0 0 0 3 3 1 0 0

Gtr. 4 (elec. 12 str.)

TAB 4 3 3 3 3 3 3 5 1 1 0 4 4 5 4 5 4

Gm/D Cm7 G7/A^b*

Like plants the me - di - cine is ev - 'ry - where. _____

TAB: 6 3 4 6 3 0 5 3 5 4 3 2 3 1 0 3

TAB: 3 1 0 3 1 0 0 0 3 0 1 0 0 0 0 0 0 0 0 0 0 3 1 3 1 3

TAB: 4 7 3 3 5 1 1 0 3

Chorus

C C/D C/E F_{sus}² F Am Fm G⁷/F

Love. _____

TAB: 3 0 2 3 0 2 0 1 3 0 2 3 1 1 3 0 0 0

TAB: 1 0 2 0 1 3 0 2 3 3 1 1 3 0 0 0

C C/D C/E F_{sus}² F Am Fm G⁷/F

Love. _____

TAB: 1 0 1 0 3 0 2 3 2 1 0 3 1 1 3 0 0 0

TAB: 3 2 0 2 3 0 2 3 0 2 2 2 0 3 3 1 3 0 0 0

C C/D C/E Fsus² F Am

Love...

T
A
B

Fm Cm*

Gr. 1+2 We crave it so bad - ly
The price that we pay, —

Gr. 3

T
A
B

Fm Cm⁷ To Coda ◊

makes you want to laugh out loud when you re - ceive it, and gob - ble it like
when ev - il wakes the pla - net and love crushed like

T
A
B

Cm B^bm/F

can - dy.

This system contains the first two systems of music. The first system includes a vocal line with the lyrics "can - dy.", a guitar line with tablature, and a guitar line with tablature. The second system includes a guitar line with tablature and a guitar line with tablature. The guitar 4 part is labeled "Gtr. 4 (elec. 12 str.)".

Bridge A^b A^b* A^b6 D^b/F* E^b/G

We think it's ea - sy, some - times it's ea - sy, but it's not ea - sy,

Gtrs. 1+2 *mf*

This section is the bridge of the song. It features a vocal line with the lyrics "We think it's ea - sy, some - times it's ea - sy, but it's not ea - sy,". The guitar parts are labeled "Gtrs. 1+2", "Gtr. 3", and "Gtr. 4". The guitar 1+2 part includes a dynamic marking of *mf*. The guitar 3 part has a rhythmic pattern of eighth notes. The guitar 4 part has a melodic line with some bends.

A^{b6} D^{b/F*} E^{b/G} A^{b6}

you're gon - na break down... and cry...

TAB 10 10 9 10 10 9 10 10 6 6 8 8 8 10 10 9 10 10 10

TAB 1 3 1 1 3 1 2 3 1 4 5 3 1 3 1 1 3 1

TAB 13 15 13 13 10 9 12 11 11 11 9 10 10 9 10 9 11

D^{b/F*} E^{b/G} A^{b6} D^{b/F*} E^{b/G}

We're not im - por - tant, we should be grate - ful, and if you're won - der - ing why...

TAB 6 6 8 6 10 8 8 8 10 10 9 10 10 9 10 10 6 6 8 10 8 8 8

TAB 2 3 1 4 5 3 1 3 1 2 3 1 4 5 3 1 3 1

TAB 10 9 11 12 9 8 (8) 10 9 8 10 9 9 10 12 11 11 12 13

Fm* G/B* *D.S. al Coda*

Why.

The first system of the score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Why." and a triplet of notes. The second staff is a guitar melody in treble clef. The third and fourth staves are guitar tablatures (TAB) for the first and second guitars, showing fret numbers and string numbers (T for top, B for bottom). The fifth staff is a guitar melody in treble clef, likely for a third guitar, featuring a triplet.

♠ *Coda*

Cm7 Cm7#5 Gm/D Gm7/D Cm7 G/A^b

clay.. The mas - ter ra - ces,

Gtrs. 1+2

Gtr. 3

P.M...

Gtr. 4

The Coda section consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "clay.. The mas - ter ra - ces," and a fermata over the word "clay..". The second staff is a guitar melody in treble clef. The third and fourth staves are guitar tablatures (TAB) for the first and second guitars. The fifth staff is a guitar melody in treble clef, labeled "Gtr. 3" and "P.M..." (Percussive Mute). The sixth staff is a guitar melody in treble clef, labeled "Gtr. 4".

Gaug G/B Cm7#5 Gm/D

the cho - sen peo - ples, the burn -

TAB 2 0 0 2 0 0 3 4 4 5 4 2 0 0 3 6 3 4 5 6 3 3 3

TAB 3 1 0 3 1 1 0 0 0 1 0 3 0 1 0 3 1 0 3 1 1 0 0

TAB 1 0 1 4 5 4 5 4 4 7 3

Gm7/D Cm7 G7/Ab* G

- ing tem - ples, the weep - ing ca - the - drals.

TAB 5 3 3 5 3 4 3 0 0 3 0 0 0 0 3 3 1 3 1 3

TAB 0 1 0 3 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB 3 5 1 1 0 3

Gtrs. 1+2 Fm

T
A
B

Gtr. 3

T
A
B

Gtr. 5 (elec.)

T
A
B

Cm* 1, 2. Fm 3. (Cm)

T
A
B

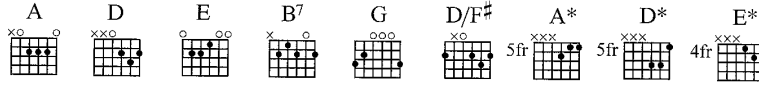
T
A
B

T
A
B

(pew.)

ME AND JULIO DOWN BY THE SCHOOLYARD

WORDS & MUSIC BY PAUL SIMON



Intro
♩ = 104

mf

A D A E A D A E

TAB

A D A E A D A E

TAB

A D A E

1. The

TAB

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Verse

A

Ma-ma Pa - ja - ma rolled out of bed and she ran to the Po - lice sta -
 Ma-ma looked down and spit on the ground ev - ery time my name gets men -
 cou - ple of days they came and take me a - way but the press let the sto - ry leak.

D

E

- tion. When the Pa - pa found out he be - gan to shout and he start -
 - tioned. The Pa - pa said "Oy, if I get that boy I'm gon - na
 And when the ra - di - cal priest come to get me re - leased we was

A

1.

- ed the in - vest - i - ga - tion. It's a - gainst the law,
 stick him in the house of de - ten -
 all on the cover of News

Pre-chorus

1. cont.

E

A

It was a - gainst the law. Oh what the Ma-ma saw

1. cont.

E A

it was a- gainst the law. 2. Hoo! The

TAB

2.3. Pre-chorus

D

tion." I don't know
- week. Well I'm on my way,
And I'm on my way,

3; ad lib.

TAB

A D

where I'm go - ing, I'm on my way, I'm tak - ing my time -

TAB

A B7 E D G

but I don't know where. Good-bye Ros ie, the queen of Cor-on -

TAB

A G D/F# E

- a. See you, me, and Ju - li - o down by the school - yard

TAB

0	0	x	0	0	0	x	0	0	0	0	0	0	0	0	0	3	3	3	3	2	2	2	2	0	0	0	0	
2	2	2	x	2	2	2	x	2	2	2	2	2	2	2	2	2	0	0	0	0	3	3	3	3	0	0	0	0
0	0	x	0	0	0	x	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	

A D A E A G D/F# E To Coda

Ê see you, me, and Ju - li - o down by the school yard.

TAB

0	0	x	0	2	2	x	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	2	2	2	2	0	0	0	0
2	2	2	x	2	3	3	x	2	2	2	2	2	2	2	2	2	2	0	0	0	0	3	3	3	3	0	0	0	0
0	0	x	0	0	0	x	0	0	1	1	1	1	1	1	1	1	1	0	0	0	0	2	2	2	2	2	2	2	2

A D A E D

Ê (Whistling)

TAB

0	0	x	0	2	2	x	0	0	0	0	0	0	0	0	0	2	2	x	2	2	2	x	2	2	2	2	x	2
2	2	2	x	2	3	3	x	2	2	2	2	2	2	2	2	2	0	x	2	2	2	2	2	2	2	2	2	3
0	0	x	0	0	0	x	0	0	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0

A D

TAB

0	0	x	0	0	0	x	0	0	0	0	0	0	0	0	0	2	2	x	2	2	2	x	2	2	2	2	x	2
2	2	2	x	2	2	2	x	2	2	2	2	2	2	2	2	2	0	x	2	2	2	2	2	2	2	2	2	3
0	0	x	0	0	0	x	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A B⁷ E D G

TAB

A G D/F# E

TAB

A D A E A G D/F# E

TAB

A D A E D. § al Coda ⊕

Whoa — 3. In a

TAB

♩ Coda

A D A E A D/F# E

See you, me, and Ju - li - o down by the school - yard.

TAB

0	0	×	0	2	2	×	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	2	2	2	2	0	0	0	0	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	×	0	0	0	×	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

A D E A D A E

TAB

0	0	×	0	2	2	×	2	3	0	0	0	0	0	0	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
0	0	×	0	0	0	×	0	0	0	0	0	0	0	0	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

A D A E A D A E

TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A D A E A D A E

TAB

0	0	0	×	2	2	×	0	×	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	×	0	0	×	0	×	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A D A E A D A E Repeat to fade

TAB

0	0	0	×	2	2	×	0	×	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	×	0	0	×	0	×	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

PAPA HOBO

WORDS & MUSIC BY PAUL SIMON

A Asus⁴ E B⁷ E⁷ D D⁷ G⁷ G C A⁷/C[#]

 Csus⁴ G/B Am⁷ B^bdim Am F Cadd⁹/B G⁷/F C⁷ C/E Dm

 C/G D/F[#] C[#] D* B^b A^b D⁷/F[#] Dm/A B^b* Am* Gm

♩ = 144 ♩ = $\overset{\sim}{\underset{\sim}{\text{♩}}}$
 Intro A Asus⁴

A Asus⁴ A Asus⁴

E A Asus⁴ E

A Asus⁴ E

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A B⁷ E E⁷

Mm. It's

TAB: 0 0 2 2 0 0 0 0

D D⁷ N.C. E⁷ D

car - bon and mon - ox - ide, the old De - troit per - fume, that hangs on the high

TAB: 0 2 3 2 2 2 2 2 0 0 2 2 0

D⁷ G⁷ A D E

- ways in the morn - ing, and it lays you down by noon. Ah, Pa - pa Ho -

TAB: 0 2 1 2 2 1 0 0 0 2 3 2 0 0 0 0

A G G⁷ C

-bo you can see that I'm dressed like a school - boy, but I feel like a clown.

TAB: 0 2 2 0 0 0 3 0 0 1 0 0 0 0 0 0

A7/C# D E Csus4 C G/B Am7

It's a nat - 'ral re - ac - tion I learned in this bas - ket - ball town.

Tablature for the first system:

3	2	2	0	1	0	0	0	0	1
2	2	3	2	2	X	1	1	1	0
4	4	0	5	2	X	3	0	0	0
				0	X	3	3	2	0

G B^bdim Am7 G G7 Am G Am

Tablature for the second system:

0	0	0	2	1	3	0	1	0	0	0	0	0	0	0	0	0	0
				0		0	0	3	0	0	0	1	0	0	0	2	2
3	1		1	1	0	3	3	3	0	0	3	3	3	0	0	0	0

G Am C

And sweep up, and I've been

Tablature for the third system:

1	0	0	0	2	2	1	0	0	0	0	0	0	0	0	0	0	0
2	0	0	0	2	2	2	1	1	1	1	1	1	1	1	1	1	1
0	0	3	3	0	0	2	3	2	2	2	2	2	2	2	2	2	2

N.C. F N.C.

sweep - ing up the tips I've made, I've been liv - ing on

Tablature for the fourth system:

				1	1	1	1	1	1	1	1	1	1	1	1	1	1
				1	1	1	1	1	1	1	1	1	1	1	1	1	1
				2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	0	2	3	3	3	3	3	3	3	3	3	3	3	3	2	0	

C Cadd⁹/B Am G

Ga - tor - ade, plan - ning my get - a - way.

The first system of music features a vocal line and a guitar accompaniment. The guitar part consists of a series of chords: C, Cadd⁹/B, Am, and G. The tablature shows fingerings for each chord, including triplets and barre techniques.

G⁷/F N.C. C

De - troit, De - troit,

The second system continues the guitar accompaniment with chords G⁷/F, N.C., and C. The tablature includes triplets and specific fingerings for the G⁷/F and C chords.

C⁷ F

got a hell of a ho - ckey team. Got a

The third system features chords C⁷ and F. The guitar accompaniment includes a complex sequence of chords and fingerings, with a triplet in the C⁷ chord.

F C/E Dm C E⁷ Am C/G

left hand - ed way of mak - ing a man sign up on that

The fourth system features chords F, C/E, Dm, C, E⁷, Am, and C/G. The guitar accompaniment includes a variety of chord voicings and fingerings, including triplets and barre techniques.

D/F# G G7/F

au - to - mo - tive dream, oh yeah, oh yeah...

TAB

2 2 2 2 3 3 1 1

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

2 2 3 3 0 0 0 0

G7 C C# D* G G7

Oh Pa - pa, Pa - pa Ho - bo, could you slip me a rind...

TAB

3 1 1 1 3 3 3 3 1 1 1

0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0

3 4 3 5 4 X 4 3 3 3 3 1 1 1

F Bb A Ab G7 F

Well it's just af - ter break - fast...

TAB

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

1 3 2 2 1 1 0 0 1 0 1 1

D7/F# G Am7 G/B C7 F Dm/A

I'm on the road and the wea - ther - man lied. Ooh,

TAB

2 1 0 1 3 1 1 1 5 5

1 2 0 0 0 1 1 1 6 6

0 0 0 0 0 0 0 0 7 7

2 3 0 2 3 1 1 1 7 7

3 2 2 3 3 2 2 3 7 7

0 0 0 0 0 0 0 0 7 7

B^b* Am B^b* Am* Gm F D⁷/F[#]

ah. Ya ba doo be da boo day

T 6 6 5 6 6 1 1 1 1 2
 A 6 6 5 7 7 2 2 2 2 2
 B 1 8 X 7 7 3 3 3 3 0

G Am⁷ G/B C⁷ F D⁷/F[#] G Am⁷ G/B

da bo ya boo da boo da. Ooh ooh.

T 0 1 3 1 1 1 1 1 2 1 1 0 1 3
 A 0 0 0 3 3 3 2 2 2 2 2 0 0 0
 B 3 0 2 3 2 2 1 2 0 0 0 0 2

C⁷ F D⁷/F[#] G Am⁷ G/B C⁷ rit.

Woo ba boo ya, ooh ooh, woo boo boo ya.

T 1 1 1 1 1 2 1 1 0 1 3 0 1
 A 3 3 3 2 2 2 2 2 0 0 0 0 3
 B 3 2 2 3 3 0 0 0 0 2 3

Slower - free time
 N.C.

harmonic cue

T 6 6 5 3 0 1 1 1 3 1 3 1 3 1
 A 5 7 7 5 7 7 5 5 3 3 0 1 1 3 1
 B 5 7 7 5 5 3 3 0 1 1 3 1 3 1

RUN THAT BODY DOWN

WORDS & MUSIC BY PAUL SIMON

♩ = 103 ♩ = ♩ ³

Verse

Gtr. 2 (nylon str. acous.)

Bm Em7 A7 D A7

1. Went to my doc - tor yes - ter - day. _____
 2. I came back home and I _____ went to bed, _____

Gtr. 1 (nylon str. acous.)

T		3	3	8	8	5	5	7		5
A		4	4	7	7	6	6	7		6
B	2	4	4	9	7	5	5	7	5	5

D Bm F#aug G G/F#

Ah. _____
 I _____ was rest - ing my head. _____

T	3		2	3	3	2	3	2	3	2	3	0	0
A	5	4	3	3	3	3	3	3	3	3	5	4	0
B	5	0	2	4	3	2		2	2	2	3	2	2

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Bm Em7 A7

She said I seem to be O. K.
My wife came in and she said "What's wrong, —"

T 3 3 2-3 2 3 | 4 3 8 8 | 5 5
A 4 4 4 4 | 4 4 7 7 | 6 6
B 4 2 2 2 | 2 2 7 7 | 5 5

D A7 D7 Bm

sweet boy what's wrong — Ah. —
I —

T 7 6 5 | 3 3 2 3 | 4 3 2 3
A 7 7 5 6 5 | 5 5 4 3 | 4 3 2 3
B 5 5 5 | 5 0 2 4 3 | 2 2 2

F#aug G G/F# A7

told her what's wrong. — She said "Paul, —
I said "Peg, —

T 3 2 3 2 3 2 | 0 0 0 0 | 0 2 0 2 0 2
A 3 3 3 3 3 | 0 0 0 0 | 0 2 0 2 0 2
B 2 3 | 2 2 | 0 2 0 2

Chorus

D G/D D* D** G⁶ A⁷

— you bet - ter look a - round, —
 — you bet - ter look a - round, —
 (*) Kid you bet - ter look a - round, —

how long you think that you can run —

T	3	3	3	3	3	7	7	5	5	2	2	0	2
A	0	0	0	0	0	7	8	7	7	3	3	0	0
B	0	0	0	0	0	7	7	7	7	2	2	0	0

D D⁷ Em A D Dmaj⁷ D⁷

Gtr. 2 w/Gtr. 1

Gtr. 2

— that bo - dy down? — How ma - ny nights — you think that you can do what you been do -

T	2	2	0	0	0	2	2	1	2	2	1
A	3	2	0	0	0	2	2	0	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0

G⁶* F#aug Bm Em⁷ A⁷

To Coda ◊

ing? — Who, — now who you fool -

T	0	X	3	2	2	2	3	0	0	2	2
A	0	X	3	3	3	3	4	0	0	0	0
B	0	X	2	2	2	2	4	0	0	2	0

1. D Bm7 Em7 F#aug F# 2. Em7 A7

- ing?" "Who you fool -

TAB: 2 3 2 2 2 8 8 8 3 2 8 8 5 5
 3 2 4 4 7 7 7 3 3 7 7 6 6
 9 9 9 4 4 9 9 5 5 0 7 9 5 5
 2 0 2 2 7 5 5

D Bm7 Em7 A7 D Bm7

ing? Who you fool - ing?"

TAB: 7 7 7 7 8 8 5 5 2 2 3 3 3 3
 7 7 7 7 7 7 6 6 3 3 2 2 2 2
 5 5 7 7 5 5 5 5 0 0 4 4 4 4
 7 7 0 5 5 5 5 2 2 4 4 2 0

Bridge

Em7 F#aug B5 B6 B5 B6 B5 B6 B5 B6

Ooh, yeah, yeah, yeah,

TAB: 8 8 3 2 4 4 4 5 4 4 5 4 4 5 4 4 4 4
 9 9 3 3 4 4 4 6 4 4 4 6 4 4 4 4 4 4
 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 2 7 7 7 7 7 7 7 7 7 7 7 4

G#m7 C#/G#
G#m7 C#/G#
G#m7 C#/G#
G#m7 C#/G#

yeah, yeah, yeah. I sing

C#m B A
F#aug

Nua

Gr. 1 w/Gr. 2 ad lib. sim.

Solo

Bm Em7 A7 D Em7

Gr. 3 (elec.)

w/wah

1/2 1/2 full 1/2 1/2

Bm Bm Em7 A7 D

1/2 full 1/2 1/2

D.S. al Coda

Em7 Bm A11 A7

Musical score for the first system. It features a guitar part with tablature on the bottom staff and a guitar 1 part on the middle staff. The guitar part includes fret numbers 9, 7, 7, 21, 19, 15, 17, 15, 0, 2, 0, 0, 3, 2, 0. The guitar 1 part includes a triplet of eighth notes and a quarter note. There are also some notes with a 1/2 time signature above them.

♢ Coda

D Bm7 Em7 A7 D Bm7

Musical score for the second system. It includes lyrics: "- ing? Who you fool - ing? —". The guitar part has tablature with fret numbers 2, 3, 2, 3, 3, 3, 3, 3, 8, 8, 5, 5, 6, 6, 5, 5, 0, 2, 3, 2, 3, 3, 4, 4, 4, 4, 0, 2, 4, 4, 0. There are also some notes with a 3 above them.

Em7 A7 D Bm7 Em7 F#aug Bm

Musical score for the third system. It includes lyrics: "Who you fool - ing? —". The guitar part has tablature with fret numbers 0, 2, 2, 2, 2, 0, 2, 2, 3, 3, 3, 3, 3, 3, 8, 7, 3, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2. There are also some notes with a 3 above them and a "10" above a group of notes. The text "ad lib. on repeats" is written above the guitar part.

SOMETHING SO RIGHT

WORDS & MUSIC BY PAUL SIMON

Capo 1st Fret

Fsus⁴ (E sus⁴) Fmaj⁷ (Emaj⁷) F¹³ (E¹³) F⁷ (E⁷) B^b (A) B^bm⁶ (Am⁶) F(b⁹)/A (E(b⁹)/G#) Gm⁷ (F#m⁷) Am⁷ (G#m⁷) A⁷aug (G#⁷aug) A⁷ (G⁷) Dm⁷ (C#m⁷) B^b6 (A6) B¹³ (B^b13) B^b13 (A¹³)
 9fr 8fr 6fr 5fr 4fr 3fr 4fr 4fr 4fr 4fr 6fr 5fr

B^bm (Am) F (E) Gm (F#m) C⁹ (B⁹) F* (E*) C/B^b (B/A) B^b (C) B^b7 (A⁷) C⁷sus⁴ (B⁷sus⁴) F/C (E/B) Fmaj⁷ (Emaj⁷) G⁷ (F#⁷) C⁷sus⁴ (B⁷sus⁴) C⁷ (B⁷)
 5fr 4fr 4fr 2fr 4fr 4fr 2fr 7fr

♩ = 76 Intro

F sus⁴ (E sus⁴) Fmaj⁷ (Emaj⁷) F¹³ (E¹³) F⁷ (E⁷) B^b (A)

Capo 1st fret

mf let ring ...

B^bm⁶ (Am⁶) Am⁶aug (G#m⁶aug) Gm⁷ (F#m⁷) Am⁷ (G#⁷) Dm⁷ (C#m⁷) C⁷ (B⁷)

I. You've got the

rall.

a tempo F sus⁴ (E sus⁴) Fmaj⁷ (Emaj⁷) F¹³ (E¹³) F⁷ (E⁷)

cool wall in Chi - na wa - ter when the fe - ver runs high. it's a thou - sand miles long.

harm.-----

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B^b (A) B^bm⁶ (Am⁶) Am⁶aug (G[#]m⁶aug) Gm⁷ (F[#]m⁷) A⁷ (G[#]7)

You've got the look of love - light
 To keep out the fo - reign - ers they

TAB: 7 5 5 5 5 2 2 2 5 4 4 4

Dm⁷ (C[#]m⁷) B^b6 (A⁶) F^{sus}4 (E^{sus}4) Fmaj⁷ (E^{maj}7) F¹³ (E¹³) B¹³ (B^b13)

in your eyes. — And I was in cra - - zy mo - tion, 'til you calmed me
 made it strong, — and I've got a wall a - round me that you can't ev - en

TAB: 4 4 4 2 9 10 10 10 9 7 9 8 8 8

B^b13 (A¹³) B^bm (Am) F (E)

down — it took a lit - tle
 see — it took a lit - tle

TAB: 5 5 5 0 0 1 0 0 2 2 1 0 0 1

Gm (F[#]m) C⁹ (B⁹) F (E)

time, — but you calmed me down. — }
 time, — to get next to me. }

TAB: 2 2 2 2 5 4 4 4 5 4 5 4 5 4

Chorus F (E) C/B \flat (B/A) B \flat (A)

When some-thing goes wrong I'm the first to ad -

TAB

F7 (E7) B \flat 7 (A7) F7 (E7) Gm7 (F \sharp m7) C7sus4 (B7sus4)

- mit it, I'm the first to ad - mit it, and the last one to know.

TAB

Fmaj7 (Emaj7) C/B \flat (B/A) B \flat (A) F (E)

Ê When some-thing goes right oh it's like - ly to lose me.

TAB

A7 (G \sharp 7) B \flat 7 (A7)

Ê Mm it's apt to con - fuse

TAB

F7 (E7) Gm7 (F#m7) A7 (G#7) Dm (C#m) A7 (G#7) To Coda ⊕

me. It's such an un - us - u - al sight. Oh I can't

TAB: 3 1 2 3 1 2 2 2 4 4 4 4 5 6 4 4 4

Bb (A) F/C (E/B) G7 (F#7) C7sus4 (B7sus4)

I can't get used to some-thing so right some-thing so

TAB: 5 5 6 0 2 5 5 6 5 3 4 5 3 4 5 2 5 5 2 2 2

1. Bb/F (A/E) F (E) Bb/F (A/E) F (E)

right.

TAB: 2 2 0 0 0 1 2 2 6 5 6 4 5 4 5 5 4 4

1. cont. Gm7 (F#m7) Am7 (G#m7) Dm7 (C#m7) C7 (B7)

rall. 2. They got a

TAB: 2 2 2 4 4 4 5 7 9 9 10 8 9 9 7

2. F (E) Gm7 (F#m7) Am (G#m) A7aug (G#7aug) A7 (G#7)

right.

TAB: 0 0 2 4 2 4 | 4 4 4 4 | 5 4 4 4 | 4 4 4 4

Bridge Dm (C#m) A7 (G#7)

Some peo - ple nev - er say the words "I love you" it's not their style.

TAB: 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4

Cm (Bm) F9 (E9) Bb (A) A7aug (G#7aug) A7 (G#7)

to be so bold.

TAB: 7 7 7 7 7 7 | 9 9 7 6 6 6 | 7 7 7 7 7 7 | 5 6 7 5 5 | 5 5 5 5 | 5 5 4 4 | 5 5 4 4

Dm (C#m) A7 (G#7)

Some peo - ple nev - er say these words "I love you," but like a child.

TAB: 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4 | 4 5 6 4 5 6 4 5 6 4

Dm (C#m) G (F#) C7sus4 (B7sus4) D. *al Coda* Φ

they're long - ing to be told _____ Mm _____ some-thing goes

TAB: 4 4 2 2 5 5 7 7 5 5 5 5

Φ Coda B \flat (A) F/C (E/B) G7 (F#7) C7sus4 (B7sus4)

I can't get used to some-thing so right... _____ Some-thing so

TAB: 5 5 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F (E) Gm7 (F#m7) C7sus4 (B7sus4) Am7 (G#m7)

right... _____ Mm. _____

TAB: 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 7 4 4 4 4 4 4

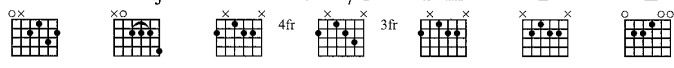
B \flat (A) F (E) Fmaj7 (Emaj7) G7 (F#7) C7sus4 (B7sus4) *Repeat ad lib to fade*

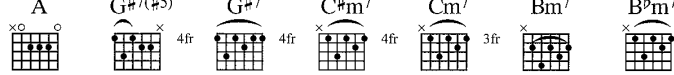
Oh _____ Some-thing so right.

TAB: 6 5

ST. JUDY'S COMET

WORDS & MUSIC BY PAUL SIMON

E⁹ Amaj⁷ Am⁶ E(#⁹)/G# F#m⁶ B⁹ E


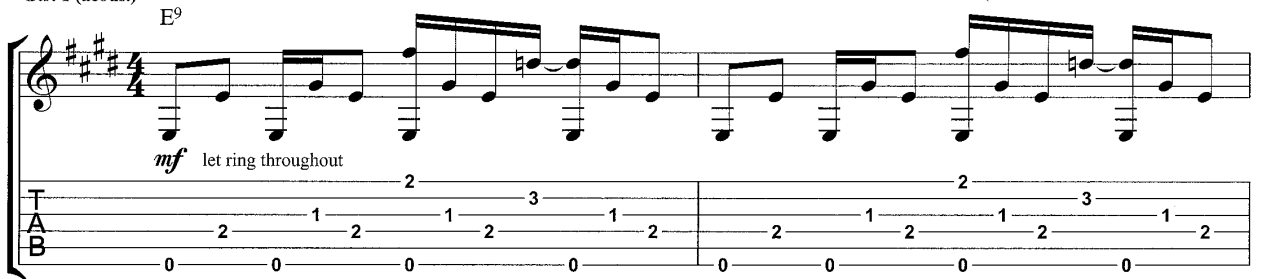
 A G#7(#5) G#7 C#m7 Cm7 Bm7 Bbm7


♩ = 96

Gtr. 1 (acous.)

E⁹

mf let ring throughout

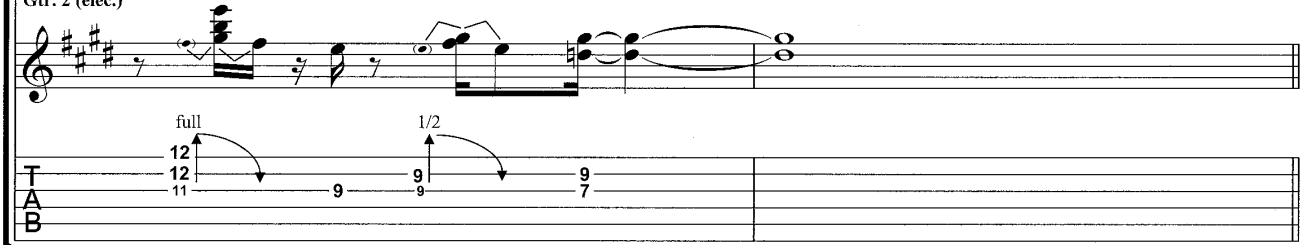


Gtr. 1 (acous.)



Gtr. 2 (elec.)

full 1/2




Verse

1. ♪ Oh, lit - tle sleep - y boy, do you know what time it is? Well the
 2. Sang it once and I sang it twice, I'm gon - na sing it three times more, gon - na

Gtr. 1

2° + 3° Gtr. 2 ad lib. sim.



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Amaj7

hour of your bed - time's long been past, and
 stay fill your re - sis - tance is over - come. 'Cause if

TAB

T 2 1 2 1 3 1 0 4 2 4 2 2 2 2

A 2 1 2 1 2 3 1 0 2 0 2 0 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

T 2

A

B

Am⁶ E(#9)/G# F#m⁶ B⁹ E To Coda ◊

though I know you're fight - ing it, I can tell when you rub your eyes, you're fad - ing
 I can't sing my — boy to sleep, well it makes your — fa - mous dad - dy look so

TAB

T 5 5 5 4 5 4 2 2 2 2 0 0

A 4 5 4 4 3 4 3 2 1 2 1 1 2 0

B 5 5 4 4 4 3 2 1 2 1 0 2 2 4

A E⁹

fast, dumb, Oh — fad - ing fast.)
 mm, it looks so dumb. }

TAB

T 0 2 0 2 0 2 3 1 2 1 3 1 2

A 0 2 0 2 0 2 2 1 2 1 2 1 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

T full 4 full 4 2 1

A

B

Won't you run, come see Saint Ju - dy's Co - met roll -

TAB: 3 2 3 2 3 1 2 3 1 2 2 2 2 3 1 2 0 0 0 0 0 0 0 0

TAB: 5 7 3 4 2 0 1 2

a - cross the skies, and leave a spray of dia - monds in its wake.

TAB: 2 2 2 3 2 2 2 3 1 0 2 1 2 1 2 3 1 0 0 0 0 0 0 0

Amaj7 Am6 E(#9)/G#

I long to see Saint Ju - dy's Co - met spar -

TAB: 4 2 4 2 2 2 2 5 5 5 4 5 4 3 4 3 0 2 0 2 0 2 0 2 5 5 4 4

TAB: 4 4 6

Chorus (continued)

Chords: F#m6, B9, E, A

Lyrics: - kle in your eyes when you a - wake, oh when you wake,

TAB: 2 2 2 2 2 0 1 0 0 | 0 2 0 2 0 2

TAB: 2 1 2 1 2 1 0 2 4 | 0 2 0 2 0 2 0 2

TAB: 2 1 2 4 | 4 6

Chorus

Chords: E9, Amaj7

Lyrics: wake. Lit - tle boy,

TAB: 3 2 1 3 1 | 4 2 4 2 2 0

TAB: 2 1 2 1 2 2 | 2 0 2 0 2 0 2 2

TAB: 0 0 0 0 | 0 2 0 2 0 2 0 2

TAB: 3 4 2 4 | 2 2 2 0

Am⁶ E(#⁹)/G# E⁹

won't you lay your bo - dy down?_

The first system of music consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "won't you lay your bo - dy down?_" with a long underline under "down?". The second staff is a guitar melody in treble clef, corresponding to the vocal line. The third staff is a guitar tablature with six lines labeled T (Treble), A (Acoustic), and B (Bass). It shows fingerings for the first two measures of the system.

The second system of music consists of two staves. The top staff is a guitar accompaniment in treble clef, featuring block chords and some melodic movement. The bottom staff is a guitar tablature with six lines labeled T, A, and B, showing fingerings for the second two measures of the system.

Amaj⁷

Lit - tle boy,

The second system of music consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps and a common time signature. It contains the lyrics "Lit - tle boy," with a long underline under "boy,". The second staff is a guitar melody in treble clef, corresponding to the vocal line. The third staff is a guitar tablature with six lines labeled T, A, and B, showing fingerings for the first two measures of the system.

The third system of music consists of two staves. The top staff is a guitar accompaniment in treble clef, featuring block chords and some melodic movement. The bottom staff is a guitar tablature with six lines labeled T, A, and B, showing fingerings for the second two measures of the system.

Am⁶ E(#9)/G# E⁹

won't you close your wea - ry eyes? -

TAB

0 5 5 4 5 4 3 3 3 1 2 1 3 1 2

0 4 0 4 4 4 4 0 0 0 0

TAB

5 5 12 9 12 9 9 9

5 4 4 4 9 9 9

5 4 4

G#7(#5) G#7 C#m7 Cm7 Bm7 Bbm7

Ain't no - thing flash - ing but the fire - flies. -

TAB

0 5 4 5 4 5 4 4 3 2 1 1 2 1 3

4 4 4 4 4 6 4 3 2 4 4 1 3 1 3

TAB

7 4 5 4 3 2 1 2

4 5 4 3 2

4 3 2

A E E⁹

0 0 0 2 2 2 2 2 0 0 2 1 2 1 3 1 2

0 2 0 2 0 2 4 2 0 0 0 0

8^{va}

12/14 \ 12/14 \ 12/14 \ 12/12
12/14 \ 12/14 \ 12/14 \ 12

full 1/2

12 11 9 9 9 7

1. 2.

D.S. al Coda

2. Well I

2 3 2 0 1 3 1 2 2 3 2 0 1 3 1 2

2 1 2 0 2 0 2 0 2 0 2 0 2

7 7 0 1 2 0 1 2 2 0 0 0 0 0 0 0 0 0

♩ Coda

A E⁹

fast. Ooh fad - ing fast, mm, _____

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line includes the lyrics "fast. Ooh fad - ing fast, mm, _____". Below the vocal line is a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a TAB section with fret numbers: 2, 2, 0, 2, 2, 2, 2, 2, 2, 3, 2, 2, 3, 1, 2, 1, 2, 3, 1, 2. The bass part includes a TAB section with fret numbers: 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

mm. _____

The second system of music continues the vocal line, guitar, and bass parts. The vocal line includes the lyrics "mm. _____". The guitar part includes a TAB section with fret numbers: 2, 3, 2, 0, 1, 3, 1, 2, 2, 3, 2, 0, 1, 3, 1, 2, 2, 1, 2, 0, 1, 3, 1, 2. The bass part includes a TAB section with fret numbers: 0, 0.

Start fade
Amaj7

This system contains three staves. The top staff is a treble clef staff with a melodic line in A major. The middle staff is a guitar TAB staff with fret numbers: 2 3 2 0 3 2 3 2 0 3 1 2 | 2 3 2 0 3 1 2 | 4 2 4 2 2 2. The bottom staff is a bass clef staff with a bass line. The second TAB staff has fret numbers: 2 0 4 7 4 | 1 2 1 4 6 6 6 5 4.

Am⁶ E⁽⁹⁾/G# F#m⁶ B⁹ E⁹

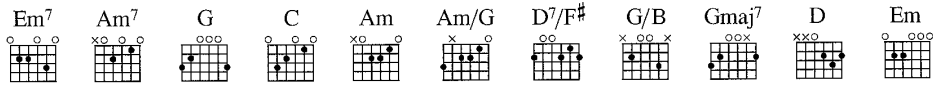
This system contains three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar TAB staff with fret numbers: 5 5 5 4 5 4 | 2 2 2 2 0 1 0 0 | 5 5 4 4 3 4 3 | 2 1 2 1 2 1 0 4. The bottom staff is a bass clef staff with a bass line. The second TAB staff has fret numbers: 5 4 | 2 2 1 2 2 4.

A E⁹ *Fade out*

This system contains three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a guitar TAB staff with fret numbers: 2 0 2 2 3 2 2 | 3 2 3 1 2 1 3 1 | 0 2 0 2 0 2 0 2 | 0 0 0 0. The bottom staff is a bass clef staff with a bass line. The second TAB staff has fret numbers: 4 2 4. Arrows labeled 'full' point to the 4th fret on the 4th string in both the first and second measures.

PEACE LIKE A RIVER

WORDS & MUSIC BY PAUL SIMON



♩ = 126 Em7

let ring . . .

Tune gtr. down a tone

Verse

Em7

1. Ah
2. Ah and I re - mem - ber
3. Ah

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Am⁷

peace like a riv - er ran through the ci - ty. like a plague.
 mis - in - for - ma - tion fol - lowed us, like a plague.
 four in the morn - ing I woke up from out of my

TAB: 0 2 0 3 2 | 0 1 2 0 1 2 0

G

dreams. Long

TAB: 3 0 0 0 0 | 3 0 0 0 0

C G

No - past the mid - night cur - few, we sat star -
 No - where bo - dy knew from time to time if the plans
 to go but back to sleep but I'm

TAB: 3 0 1 0 1 0 1 0 1 0 | 3 0 0 0 3 0 0 3 0 0

C Am To Coda ⊕

- ry eyed. Oh
 - were changed. Oh
 re - con - ciled. Oh

TAB: 3 0 1 0 1 0 1 0 1 0 | 0 1 2 2 1 2 2

1.

Em⁷

oh... we were sat - is - fied.

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "oh... we were sat - is - fied." are written below the notes. The second staff is a piano accompaniment in treble clef. The third staff is a guitar tablature with two lines labeled 'T' and 'B'. The fret numbers are: 0 1 2 2 1 2 2 | 0 2 0 2 0.

1. cont.

The second system contains two staves. The top staff is a piano accompaniment in treble clef. The bottom staff is a guitar tablature with two lines labeled 'T' and 'B'. The fret numbers are: 0 3 0 0 3 0 | 2 0 2 0 0 0 | 0 3 0 0 3 0.

2.

Am

Am/G

D⁷/F#

oh... Oh... if the plans...

The second system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "oh... Oh... if the plans..." are written below the notes. The second staff is a piano accompaniment in treble clef. The third staff is a guitar tablature with two lines labeled 'T' and 'B'. The fret numbers are: 1 2 2 1 2 2 | 1 0 2 1 0 2.

G

Am⁷

G/B

were changed.

The third system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "were changed." are written below the notes. The second staff is a piano accompaniment in treble clef. The third staff is a guitar tablature with two lines labeled 'T' and 'B'. The fret numbers are: 0 0 0 0 0 0 | 0 0 0 1 3 | 3 3 0 0 2.

Chorus

Am⁷

You can beat us with wires

TAB 1 0 0 0 0 0 0 0 0
0 1 1 1 1 2 3 1
0 2 0 0 0 0 2 0

G

you can beat us with chains,

TAB 0 0 0 0 0 0 0 0 0
0 0 0 0 0 2 0 0 0
3 3 3 3 0 0 0 0 2

D/F#

you can run out your rules, but you know you can't out -

TAB 2 0 3 3 3 3 3 3 3
0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 2 2 0

Em⁷ Am⁷ G/B

run the his - to - ry train.

TAB 0 3 3 3 3 3 1 3
2 0 0 0 0 0 0 0
0 2 2 2 2 2 0 2 0

Am⁷

I've seen a glo - ri - ous day. A - ee.

TAB 1 0 2 | 0 1 3 0 0 | 0 2 0

Gmaj⁷

TAB 2 0 0 0 | 0 0 0 0 | 2 0 0 0 | 2 0 0 0 | 2 0 0 0

D

Ee.

TAB 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 3 2

Em

TAB 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Solo
Am

Em

Pre

Em⁷

D. al Coda

⊕ Coda

Am Am/G D7/F#

Oh. Oh. I'm gon - na be

The first system of the Coda features a vocal line with lyrics "Oh. Oh. I'm gon - na be". The piano accompaniment consists of a steady eighth-note bass line. The guitar TAB shows a sequence of chords: Am (0-2-0-3), Am/G (1-2-2-2), and D7/F# (1-0-2-2).

Em7

up for a while. Oh.

The second system continues the vocal line with lyrics "up for a while. Oh.". The piano accompaniment features a more active eighth-note bass line. The guitar TAB includes a triplet chord (0-3-0) and a final chord (0-3-0).

Am

Am/G

D/F#

Oh. Oh. I'm gon - na be

The third system repeats the vocal line with lyrics "Oh. Oh. I'm gon - na be". The piano accompaniment continues with eighth-note bass lines. The guitar TAB shows chords Am (0-2-0-3), Am/G (1-2-2-2), and D/F# (0-1-2-1).

Em7

up for a while. Oh.

The fourth system concludes the Coda with the vocal line "up for a while. Oh.". The piano accompaniment and guitar TAB are identical to the second system, featuring a triplet chord and a final chord.

Am Am/G D/F#

Oh. Oh. I'm gon - na be

The first system of music features a vocal line with lyrics "Oh. Oh. I'm gon - na be". The guitar accompaniment is in the key of D major (one sharp) and consists of a series of eighth notes. The TAB for the guitar shows the following fret numbers: 0, 1, 2, 2, 1, 2, 2, 0, 1, 2, 1, 0, 2.

Em⁷

up for a while.

The second system of music features a vocal line with lyrics "up for a while.". The guitar accompaniment continues with eighth notes. The TAB for the guitar shows the following fret numbers: 0, 2, 0, 0, 2, 0, 0, 3, 0, 0, 3, 3, 0, 0.

Am

The third system of music features piano accompaniment with eighth notes. The TAB for the guitar shows the following fret numbers: 0, 5, 9, 8, 9, 0, 9, 8, 9, 0, 9, 8, 9, 0, 9, 8, 9, 0, 9.

Em Pre

The fourth system of music features piano accompaniment with eighth notes. The TAB for the guitar shows the following fret numbers: 0, 11, 11, 9, 0, 9, 0, 7, 0, 9, 0, 7, 9, 7, 9, 0, 9, 7, 9, 0, 9.

7 9 0 9 7 9 0 9 7 9 0 9 7 6 7 7 5 0 $\frac{1}{2}$
 (2)

0 9 7 9 0 0 7 9 7 0

0 7 9 7 0 0 0 7 9 9 9

Em⁹

(E) *Repeat to fade*

0 3 0 2

Full $\frac{1}{2}$

TAKE ME TO THE MARDI GRAS

WORDS & MUSIC BY PAUL SIMON

A E Bm E* A* A7 D C Em A⁶ E⁹

♩ = 104

A

let ring ...

TAB

0 | 4-6 6 5 6 7 5 7 | 5 7 5 7-7-9 9 9 |

E Bm E

TAB

9 9 9 9 9 2 0 | 9 9 9 0 0 2 | 0 3 3 3 2 0 0 |

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 2 |

Bm E A

1. Come on take me to the

TAB

0 3 3 3 2 0 0 | 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 |

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

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Chorus

E

Mar - di Gras, where the peo - ple sing and play.

TAB

6 5 5 7 5 5 7 7 9 9 9 9 9 9

0 7 6 7 9 9 9 9 9

Bm E Bm E

Where the danc - ing is el - ite and there's mus - ic in the street all night and

TAB

9 9 9 9 0 2 3 0 3 2 0 0 3 0 3 2 0 0

9 9 9 9 1 2 4 4 2 1 1 2 4 4 2 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0

A

day. Hur - ry take me to the Mar - di Gras,

TAB

2 2 2 2 2 4 2 6 5 5

0 0 0 0 0 4 0 0 6 5 5

E

in the ci - ty of my dreams. You can

TAB

5 7 7 9 9 7 5 7 7 9 9 9 9 9 9 9 9 0 2

6 7 7 9 9 7 6 7 7 9 9 9 9 9 9 9 9 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bm E Bm E

le - gal - ize your laws, you can wear your sum - mer clothes in the New Or -

TAB

A A7

leans. Ooh And I will lay my bur -

TAB

Verse

D

- den down, rest my head up - on that shore.

TAB

C

And when I wear that star - ry crown, I won't be want - ing an -

TAB

Em E

- y - more... Mm. Take your bur-dens to the

TAB

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'y' on a dotted line, followed by a half note 'more' on a dotted line. The piano accompaniment features a steady eighth-note bass line. The guitar tablature shows a simple pattern of open strings and a single fret on the second string.

Chorus A E

Mar - di Gras, let the mus - ic wash your soul.

TAB

Detailed description: This system contains measures 4-6. The vocal line begins with 'Mar - di Gras' followed by a comma and 'let the mus - ic wash your soul'. The piano accompaniment continues with eighth notes. The guitar tablature includes a sequence of barre chords and single notes.

Bm E

You can min - gle in the street, you can

TAB

Detailed description: This system contains measures 7-9. The vocal line says 'You can min - gle in the street, you can'. The piano accompaniment features a more complex rhythmic pattern. The guitar tablature shows a sequence of barre chords and a final chord with a double bar line.

Bm E A

jin - gle to the beat of the jel - ly roll ooh.

TAB

Detailed description: This system contains measures 10-12. The vocal line concludes with 'jin - gle to the beat of the jel - ly roll ooh'. The piano accompaniment has a driving eighth-note bass line. The guitar tablature features a sequence of barre chords and a final melodic phrase.

E⁹(B_{bass}) A⁶

TAB

TAB

E⁹ E⁹(B_{bass})

TAB

A⁶ Repeat ad lib to fade

TAB

GUITAR TABLATURE EXPLAINED

Guitar music can be notated in three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G open 3fr

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

DEFINITIONS FOR SPECIAL GUITAR NOTATION

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

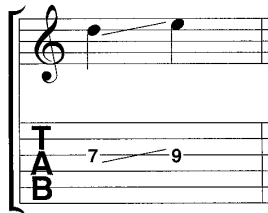
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

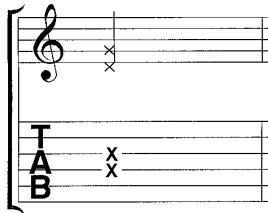
PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

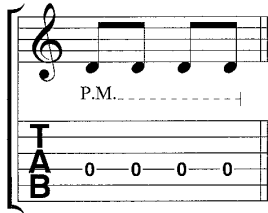
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



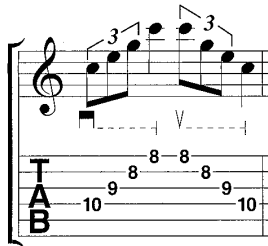
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



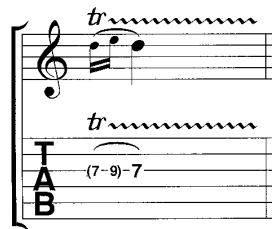
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



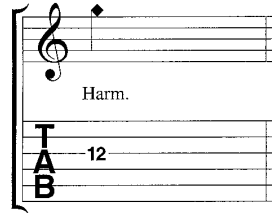
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



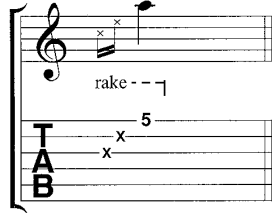
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



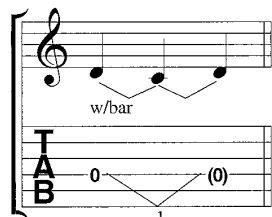
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



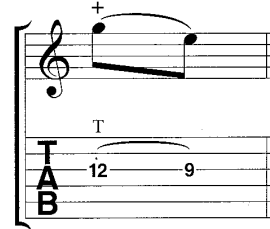
RAKE: Drag the pick across the strings indicated with a single motion.



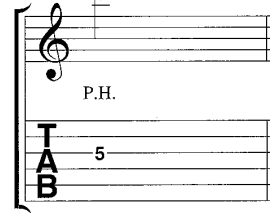
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



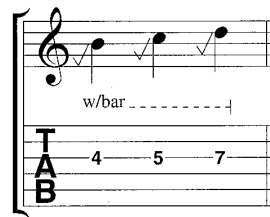
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



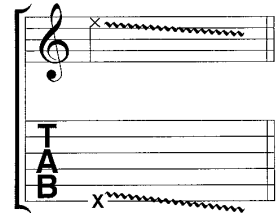
TREMOLLO PICKING: The note is picked as rapidly and continuously as possible.



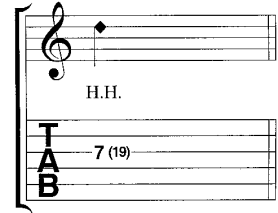
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



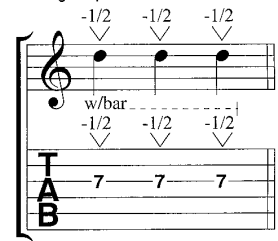
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



ADDITIONAL MUSICAL DEFINITIONS



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D. §. al Coda

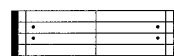
- Go back to the sign (§), then play until the bar marked *To Coda* then skip to the section marked *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine*.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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