

# Bank of England

Thorvaldur Gylfason

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**A**

$\text{♩} = 116$  *f* *Ebm* *p* D C#

That's what friends are for. Who could ask for

5 *Bbm* *Ebm* D Em

more? It was ei - ther or. Please op-en the tax - i

# B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for voice, piano, and guitar. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The lyrics are: "door. Where to go? So - ho? We said: No, no, no! Let's just". The piano accompaniment is written in treble and bass clefs, featuring a prominent triplet in the right hand. The guitar accompaniment is written in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The score is divided into three measures, each with a chord symbol above the vocal line: A7, D, Bm, Em, and A7.

9 A7 D Bm Em A7

door. Where to go? So - ho? We said: No, no, no! Let's just

12 F#m B7 Em A7

go, go, go to Bank of Eng - land.

The image shows a musical score for the song 'The Banks of the River'. It includes a vocal melody line with lyrics, a piano accompaniment with chords and bass line, and a guitar accompaniment with chords and a rhythmic pattern. The key signature is F#m (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody and piano accompaniment. The second system shows the piano accompaniment and guitar accompaniment. The guitar part features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

14 G F#7 G Gm D B7

Boy, that's swank! I want to hold your hand, said the hand-gre - nade

17 Em Ebmaj7 *mp* D Bm Em *f* A7 3

cab-bie. Blab by, blab - by. Make a de-

20 D Eb° Em C#7

po - sit, bro? We said: No, no, no! Just with-

22 F#m B7 Em A G F#7

draw some dough from Bank of Eng - land. Need a tank?

25 G Gm D B<sup>7</sup> Em E<sup>b</sup>ma<sup>7</sup>

I hope you've got this planned, said the cab-bie.  
or-gan-ized gab-by,

28 D *mp* 3 Am D 3 Am D

gab-by We said: Will you wait for us? Or do we take the bus? Said the

31 G<sup>6</sup> F<sup>#7</sup> *f* G<sup>6</sup> F<sup>#7</sup>

cab - bie, said the cab - bie: Gon - na

Said the cab - bie

33 D(sus2) Am<sup>6</sup> D(sus2) Am<sup>6</sup> G<sup>6</sup> F<sup>#7</sup>

take the bank? This is not a prank? Said the cab - bie, said the

Said the

36  $G^6$   $A^7$   $D$   $E\flat^o$

cab - bie: Take the bank? Ah! I'm from Ca - sa -

cab - bie

38  $E\flat^m$   $C\sharp^7$   $F\sharp^m$   $B^7$   $E\flat^m$   $A^7$

blan - ca and with you all the way, spring or fall, night or

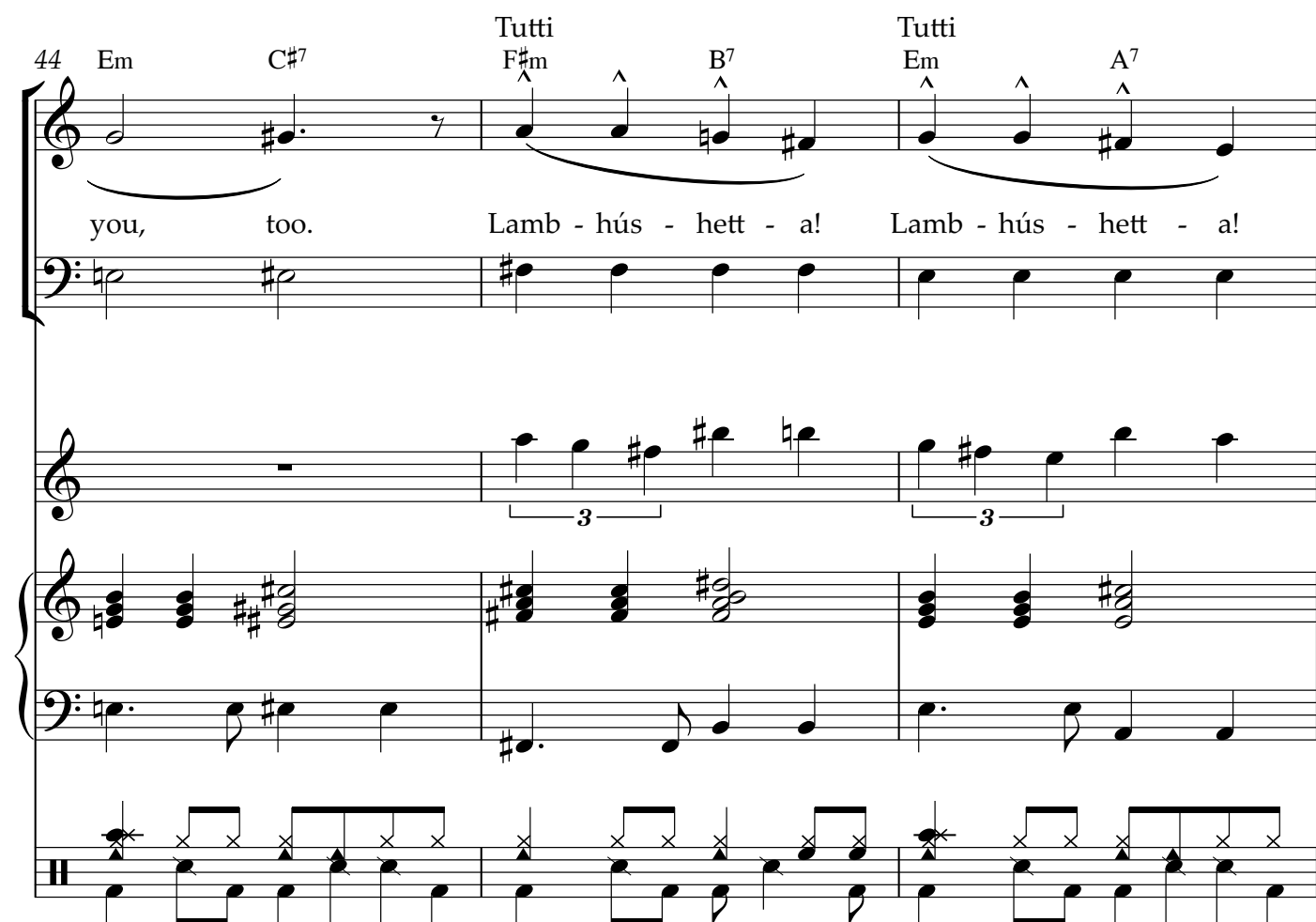
41 D Bm B $\flat$  *ff* A D E $\flat$  3

day. Hey, we said: We brought a lamb - hús - hett-a for



44 Em C $\sharp$ 7 Tutti F $\sharp$ m B $\flat$  Tutti Em A $\flat$  3

you, too. Lamb - hús - hett - a! Lamb - hús - hett - a!





47 F#m B<sup>7</sup> G F#7

Lamb House Hood. Ve - ry good. Nor -

The musical score consists of four staves. The first staff is a vocal line with lyrics: "Lamb House Hood. Ve - ry good. Nor -". The second staff is a piano accompaniment line featuring triplets of eighth notes. The third staff is a piano accompaniment line with chords. The fourth staff is a bass line with chords and triplets. The key signature has two sharps (F# and C#). The tempo is marked with a common time signature (C). The score is for measures 47-50.

49  $C\sharp m7$   $F\sharp$  **rit.**  $E7$   $A7$   $Dm$   $p$   $\text{F}$   $\text{= 116}$

we - gian wood. Un-der stood? That's what friends are

$C\sharp m7$   $F\sharp$

$C\sharp m7$   $F\sharp$

3 3

3 3

52 C# C Am Dm

for. Who could ask for more? It was ei - ther

56 C# Em A7 *f*

or. Cash and bonds ga - lore. Where to

59 D Eb° Em C#7 F#m B7

go? Mar-seille? We said: Nei, nei, nei! Let's go kneel and prey at West-minster

62 Em A G F#7 G Gm D6 B7 *p*

Ab-bey. Boy, that's swank! But it's a bit shab-by, said the

H

66 Em Ebmaj7 *f* Eb° Em C#7

cab - bie. Don't take it hard if Scot - land Yard

66 67 68

69 F#m B7 Em A Em A D C#7

tries to re-tard your trip to Cas-a-blanc-a, said the cab-bie.

69 70 71 72

14 73 Tutti F#m B7 Em A7 F#m B7

Ca - sa - blan - ca! Ca - sa - blan - ca! Here we go!

The musical score for measures 73-75 includes a vocal melody in the upper staff with lyrics "Ca - sa - blan - ca! Ca - sa - blan - ca! Here we go!". The piano accompaniment features triplets in the right hand and a steady bass line in the left hand. A drum part is shown at the bottom with a consistent rhythmic pattern.

76 Em A7 *f* D Bm

Ho ho ho. Hel - lo! Good bye!

All you need is

The musical score for measures 76-78 includes a vocal melody in the upper staff with lyrics "Ho ho ho. Hel - lo! Good bye!". The piano accompaniment features triplets in the right hand and a steady bass line in the left hand. A drum part is shown at the bottom with a consistent rhythmic pattern.

78 B $\flat$  A $^7$  D Bm

Hel - lo! Good bye!\_\_\_\_\_

dough! All you need is

Measures 78-79. The vocal line starts with 'Hel - lo!' followed by a melisma 'Good bye!' with a long dash. The piano accompaniment features chords B $\flat$ , A $^7$ , D, and Bm. The guitar part has a complex rhythmic pattern with many accidentals.

80 B $\flat$  A $^7$  D Bm

Hel - lo! Good bye!\_\_\_\_\_

dough! All you need is

Measures 80-81. The vocal line starts with 'Hel - lo!' followed by a melisma 'Good bye!' with a long dash. The piano accompaniment features chords B $\flat$ , A $^7$ , D, and Bm. The guitar part has a complex rhythmic pattern with many accidentals.

16 Tutti  
82 B $\flat$  A $^7$  D Bm

Hel - lo! Good bye!

dough! All you need is

84 B $\flat$  A $^7$  D $^6$

dough!