

THE BOY IN THE BUBBLE

Words By
PAUL SIMON

Music By
PAUL SIMON and FORERE MOTLOHELOA

Moderately (♩ = ♩♩♩)

Chord diagrams for guitar:

- A5: 0 x0
- C: 0 0
- D: 0
- A5: 0 x0
- C: 0 0
- D: 0
- C: 0 0
- D: 0
- C: 0 0
- D: 0
- A5: 0 x0
- C: 0 0
- D: 0
- A5: 0 x0
- C: 0 0
- D: 0
- C: 0 0
- D: 0
- C: 0 0
- D: 0

Lyrics:

It was a
It was a
It's a

A5 C D A5 C D C D

slow day and the sun_ was beat - ing on the sol - diers by the side of the road._
dry wind and it swept_ a - cross the des - ert and curled in - to the cir - cle of birth._
turn-a-round jump-shot, it's ev - 'ry - bod - y jump-start, it's ev - 'ry gen - er - a - tion throws a

C D A5 C D

— There was a bright light, a shat - ter - ing of shop win - dows, the
— And the dead sand was fall - ing on the chil - dren, the
he - ro up the pop - charts. Med - i - cine is mag - i - cal and mag - i - cal is art. There go the

A5 C D C D C D G

bomb in the ba - by car - riage was wired_ to the ra - di - o._ These are the days_ of mir -
moth - ers and the fa - thers and the au - to - mat - ic earth. These are the days_ of mir -
boy in the bub - ble and the ba - by with the ba - boon heart.. These are days_ of la -

C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

a - cle and won - der. This is the long - dis - tance call.
a - cle and won - der. This is the long - dis - tance call.
sers in the jun - gle, la - sers in the jun - gle some - where.

G x000 C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0

The way the cam - er - a fol - lows us in slo - mo, the way we look to us all, —
The way the cam - er - a fol - lows us in slo - mo, the way we look to us all, —
Stac - ca - to sig - nals of con - stant in - for - ma - tion, a loose af - fil - i - a - tion of mil -

C 0 0 D 0 G x000 C 0 0 D 0

lion-aires and bil - lion - aires and ba - by: the way we look to a dis - tant con - stel - la - tion that's
the way we look to a dis - tant con - stel - la - tion that's
These are the days of mir - a - cle and won - der.

G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0 G x000

dy - ing in a cor - ner of the sky. These are the days_ of mir -
 dy - ing in a cor - ner of the sky. These are the days_ of mir -
 This is the long dis - tance call. The way the cam - er - a fol -

C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 1.2. C 0 0 D 0

a - cle and won - der and don't_ cry, ba - by, don't cry, _ don't cry. _
 a - cle and won - der and don't_ cry, ba - by, don't cry, _ don't cry. _
 lows us in slo - mo, the way we look to us all, _

C 0 0 D 0 G x000 C 0 0 D 0

— oh yeah. _ The way we look to a dis - tant con - stel - la - tion that's dy -

G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0 G x000

ing in a cor - ner of the sky. These are the days— of mir -

Detailed description: This system contains the first two lines of music. The top line shows guitar chords for G, C, D, C, D, C, D, and G, with fingerings and barre markings. Below it is a vocal line in treble clef with lyrics. The piano accompaniment is shown in grand staff (treble and bass clefs) with chords and a bass line.

C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

a - cle and won - der and don't cry, ba - by, don't cry, — don't cry, — don't cry.

Detailed description: This system contains the second two lines of music. It features guitar chords for C, D, G, C, D, C, D, C, and D. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line.

Repeat and fade

G x000 C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

Detailed description: This system contains the first two lines of the 'Repeat and fade' section. It features guitar chords for G, C, D, G, C, D, C, D, C, and D. The piano accompaniment is shown in grand staff.

G x000 C 0 0 D 0 G x000 C 0 0 D 0 C 0 0 D 0 C 0 0 D 0

Detailed description: This system contains the second two lines of the 'Repeat and fade' section. It features guitar chords for G, C, D, G, C, D, C, D, C, and D. The piano accompaniment is shown in grand staff.

GRACELAND

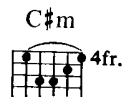
Words and Music By
PAUL SIMON

Moderately



The Mis - sis - sip - pi Del - ta was shin - ing like a Na - tion - al gui -

mf



tar. I am fol - low - ing the riv - er down the

B



high-way through the cra - dle of the Civ - il War. I'm go - ing to Grace -

E B A E

land, Grace - land in Mem-phis, Ten - nes - see. I'm go - ing to Grace - land.
 land, Grace - land. Mem-phis, Ten - nes - see. I'm go - ing to Grace - land.
 land, Grace - land. I'm go - ing to Grace - land.

D A E

For rea - sons I can - not ex - plain, Poor boys and pil - grims with
 boys and pil - grims with there's some

B A E

fam - i - lies_ and we are go - ing to Grace - land.
 fam - i - lies_ and we are go - ing to Grace - land.
 part of_ me wants to see Grace - land.

D
A
E

0
0 0
0 0 0 0

My trav - 'ling com - pan - ion is
 My trav - 'ling com - pan - ions are
 And I may be o - bliged to de - fend ev - 'ry

B
A
E

0
0 0
0 0 0 0

nine years— old. He is the child of my first mar - riage.
 ghosts and emp - ty sock - ets. I'm look - in' at ghosts and emp - ties.
 love, ev - 'ry end - ing or may - be there's no ob - li - ga - tions, now.

D
A
E

0
0 0
0 0 0 0

But I've rea - son to be - lieve we both—
 But I've rea - son to be - lieve we all—
 May - be I've a rea - son to be - lieve we all—

B A E D A

0 0 0 0 0 0 0 0

To Coda

— will be re - ceived in Grace - land.
 — will be re - ceived in Grace - land.
 — will be re - ceived in Grace - land.

E

0 0 0 0

3

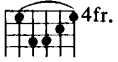
She comes back to tell me she's gone.
 There is a girl in New York Cit - y who

A

0 0 0 0

As if I did - n't know that, as if I did - n't know my own
 calls her - self the hu - man tram - po - line, and

C#m



B



bed, as if I'd nev - er no - ticed
 some-times when I'm fall - ing, fly - ing or tum - bl - ing in tur - moil I say, oh, so this is what she

E



the way she brushed her hair_ from her fore - head. And she said
 means. She means we're bounc - ing in - to Grace-land. And I see

A



los - ing love_ is like a win - dow in your heart.
 los - ing love_ is like a win - dow in your heart.

C#m



Ev - 'ry - bod - y sees you're blown - a - part, — ev - 'ry - bod - y sees the
 Ev - 'ry - bod - y sees you're blown - a - part, — ev - 'ry - bod - y feels the

B



1.

A



2.

A



D.S. al Coda

wind blow. —
wind blow. —

I'm go - ing to Grace -

I'm go - ing to Grace -

Repeat and fade

Coda

D



A



E



B



A



E



D



A



I KNOW WHAT I KNOW

Words By
PAUL SIMON

Music By
PAUL SIMON and GENERAL M.D. SHIRINDA

Moderately

Chord diagrams for the first system:

- C:
- F:
- G:

The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment is in 4/4 time, with a mezzo-forte (*mf*) dynamic marking. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Chord diagrams for the second system:

- C:
- F:
- G:
- C:
- F:

The second system continues the musical notation. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment is in 4/4 time. The lyrics "She" are written below the piano part.




Chord diagrams for the third system:

- G:
- C:
- F:

The third system continues the musical notation. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment is in 4/4 time.




looked me o - ver and I guess she thought. I was all right, all
 some-thing a - bout you that real - ly re - minds me of mon - ey." She was the
 moved so eas - i - ly, all I could think of was sun - light. I said,

The fourth system continues the musical notation. The guitar part has a treble clef and a 4/4 time signature. The piano accompaniment is in 4/4 time.

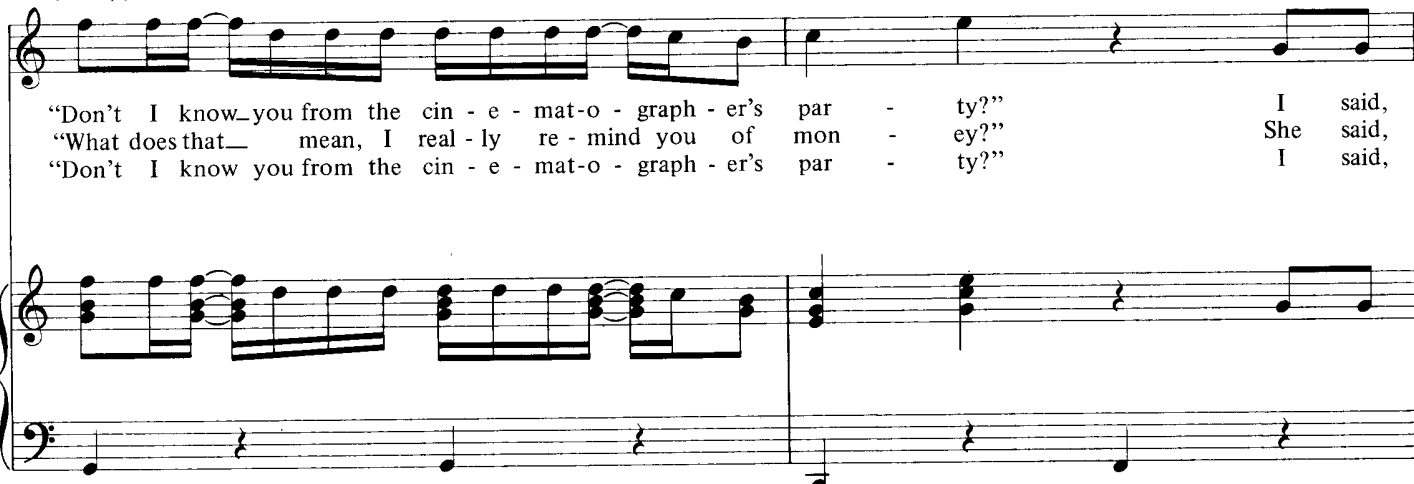
G  C  F 




right in a sort of a lim - it - ed way_ for an off night. She said,
 kind of a girl who could say things that were - n't that fun - ny. I said,
 "Are - n't you the wom - an who was re - cent - ly giv - en a Ful - bright?" She said,



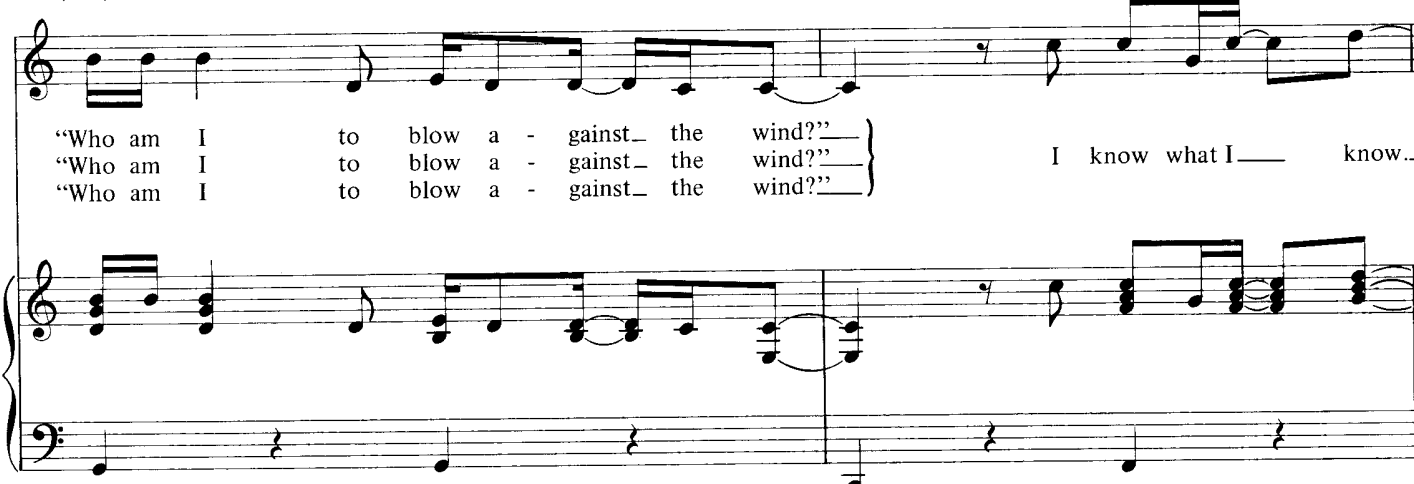
G  C  F 

"Don't I know_ you from the cin - e - mat - o - graph - er's par - ty?" I said,
 "What does that_ mean, I real - ly re - mind you of mon - ey?" She said,
 "Don't I know you from the cin - e - mat - o - graph - er's par - ty?" I said,

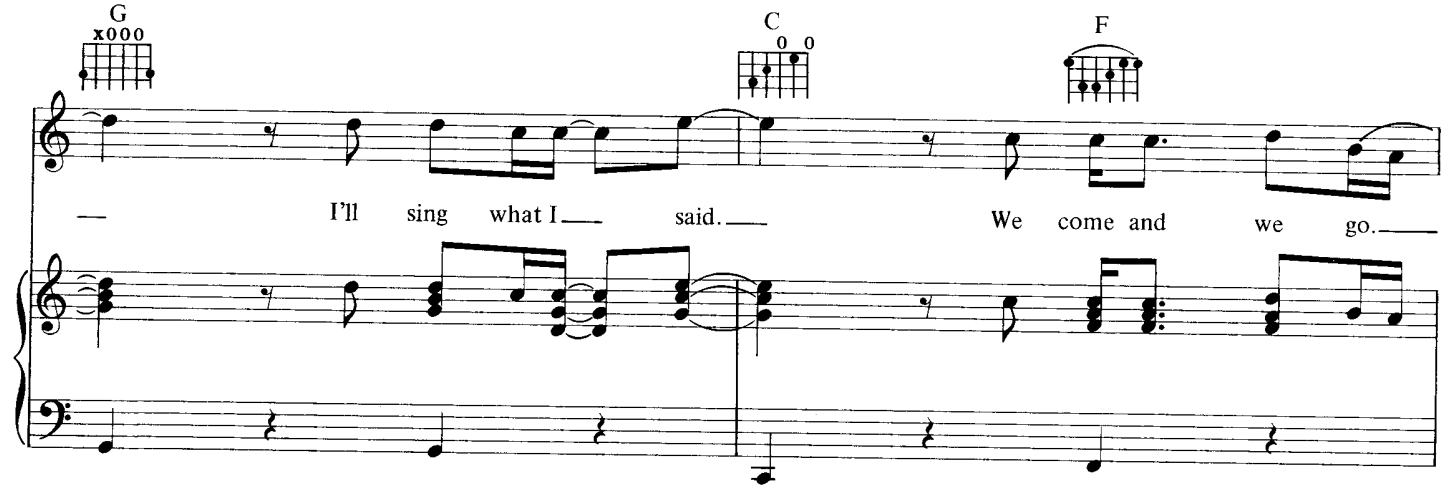


G  C  F 

"Who am I to blow a - gainst_ the wind?" } I know what I_ know_ -
 "Who am I to blow a - gainst_ the wind?" }
 "Who am I to blow a - gainst_ the wind?" }



G x000 C 0 0 F



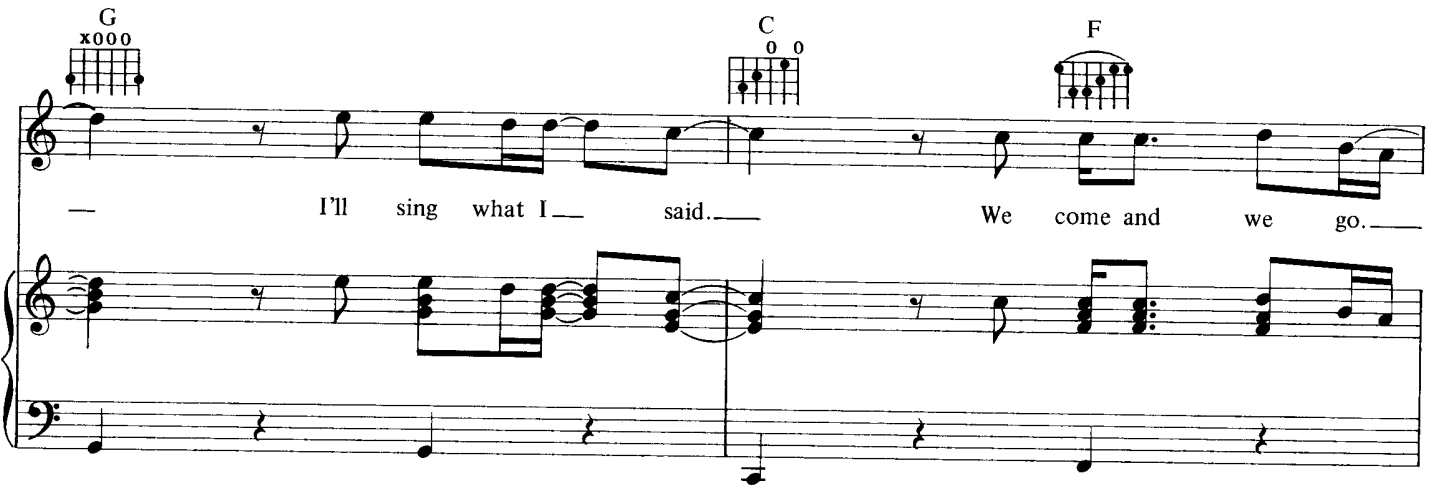
I'll sing what I said. We come and we go.

G x000 C 0 0 F



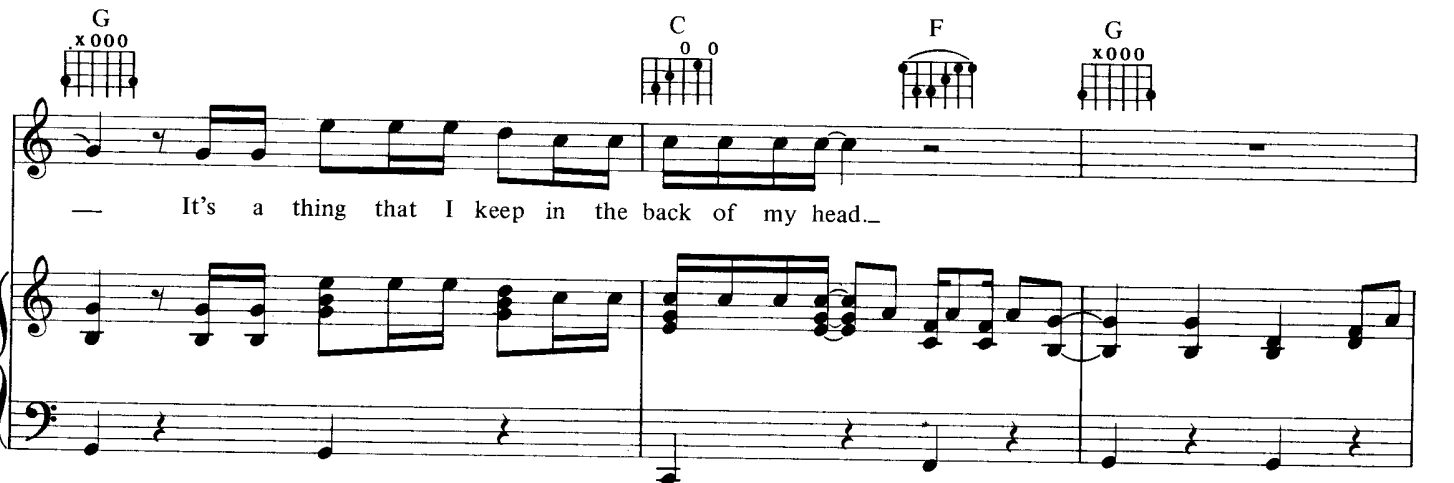
It's a thing that I keep in the back of my head. I know what I know.

G x000 C 0 0 F



I'll sing what I said. We come and we go.

G x000 C 0 0 F G x000



It's a thing that I keep in the back of my head.

C 0 0 F G x000

To Coda C 0 0 F

She said, "There's

2. C 0 0 F D.S. al Coda

She

Coda C 0 0 F

I know what I — know.

Repeat and fade G x000 C 0 0 F

I know what I — know..

G x000 C 0 0 F

I know what I — know.

GUMBOOTS

Words By
PAUL SIMON

Music By
PAUL SIMON, JONHJON MKHALALI and LULU MASILELA

Moderately fast

Chord Diagrams:

- D: 0 2 3 2 1 0
- G: x 0 0 0 3 2
- A: 0 2 2 1 0 0

Lyrics:

It was in the ear-ly morn-ing I was hav-ing this dis-cus-sion in a tax-i head-ing
 when I fell in-to a street when I thought I heard this

down-town, phone call, voice say, re-ar-rang-ing my po-
 Be-liev-ing I had su-per-nat-u-ral "Say, ain't we walk-in' down the

G x000 A 0 0 D 0

si - tion on this friend of mine who'd had a lit - tle bit of a break - down.
 pow - ers, I slammed in - to a brick wall.
 same street to - geth - er on the ver - y same day?"

7

G x000 A 0 0 D 0 G x000 A 0 0

I said, "Break - downs come and break - downs go, so
 I said, "Is this my prob - lem? Is this my fault?" If
 I said, "Hey, Se - ño - ri - ta, that's as - tute," I said,

D 0 G x000 A 0 0

what are you go'n' to do a - bout it? That's what I'd like to know."
 that's the way it's go'n' to be I wan - na call the whole thing to a halt.
 "Why don't we get to - geth - er and call our - selves an in - sti - tute." }

3

D 0
G x000
A 0 0
D 0

You don't feel you could love— me, but I feel you could.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a D chord (0) and a G chord (x000), followed by an A chord (0 0) and another D chord (0). The lyrics are: "You don't feel you could love— me, but I feel you could." The piano accompaniment consists of a treble and bass clef with chords and a simple bass line.

1. G x000 A 0 0
2. G x000 A 0 0 D 0

You don't feel you could love—

The second system of music features a vocal line and piano accompaniment. The vocal line has two first endings: the first ending has a G chord (x000) and an A chord (0 0), and the second ending has a G chord (x000), an A chord (0 0), and a D chord (0). The lyrics are: "You don't feel you could love—". The piano accompaniment continues with chords and a simple bass line.

G x000 A 0 0 D 0 G x000 A 0 0

— me, but I feel you could.

The third system of music features a vocal line and piano accompaniment. The vocal line has guitar chords G (x000), A (0 0), D (0), G (x000), and A (0 0). The lyrics are: "— me, but I feel you could." The piano accompaniment continues with chords and a simple bass line.

3. G x000 A 0 0 D 0 G x000 A 0 0

You don't feel you could love— me, but I feel you

This system contains the first system of music. It features a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part includes five measures of chords: G (x000), A (0 0), D (0), G (x000), and A (0 0). The vocal melody is written in a treble clef, starting with a rest in the first measure, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a simple bass line.

D 0 G x000 A 0 0 D 0

could.

This system contains the second system of music. The guitar part has four measures of chords: D (0), G (x000), A (0 0), and D (0). The vocal melody continues with a rest in the first measure, followed by a few notes. The piano accompaniment continues with chords and a bass line.

G x000 A 0 0 D 0 G x000 A 0 0 D 0

This system contains the third system of music. The guitar part has six measures of chords: G (x000), A (0 0), D (0), G (x000), A (0 0), and D (0). The piano accompaniment continues with chords and a bass line.

G x000 A 0 0 D 0 G x000 A 0 0

D.S. $\frac{3}{4}$ (lyric 1) and fade

This system contains the fourth system of music. The guitar part has five measures of chords: G (x000), A (0 0), D (0), G (x000), and A (0 0). The piano accompaniment includes a triplet of chords in the right hand. The system concludes with the instruction "D.S. $\frac{3}{4}$ (lyric 1) and fade".

DIAMONDS ON THE SOLES OF HER SHOES

Words and Music By
 PAUL SIMON
 Beginning By
 PAUL SIMON and JOSEPH SHABALALA

Moderately (♩ = ♪)



The musical score is written in E major (three sharps) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Moderately' with a note equal to a quarter note. The lyrics are: (A - wa a - wa) O - dez en - zu - en - e za - nam_ chinge. (A - wa a - wa) Si bo - na nen - ze ge gy - ja. (A - wa a - wa) A - man - tu me - za - ne, ay - a. She's a rich_



— girl,— she don't try to hide it; dia - monds on the soles of her shoes.—

— He's a poor— boy,— emp - ty as a pock-et, emp -



ty as a pock-et with noth - ing to lose. Sing ta na na, ————— ta



na na— na. She got dia - monds on the soles of her shoes.— Ta

Slightly faster (♩ = ♪)

Tacet

F Bb C

This system shows the beginning of the piece. It starts with a 'Tacet' instruction. Above the staff, guitar chords for F, Bb, and C are indicated with fingerings. The piano accompaniment begins with a rhythmic pattern in the right hand and a steady bass line in the left hand.

F Bb C F

Peo - ple say she's cra - zy, she got
She makes the sign of — the tea - spoon,

The second system continues the piano accompaniment. The vocal line enters with the lyrics 'Peo - ple say she's cra - zy, she got She makes the sign of — the tea - spoon,'. Above the staff, guitar chords for F, Bb, C, and F are shown.

Bb C F Bb C

dia - monds on the soles of her shoes.
he makes the sign of the wave.

Well, — that's one way to lose — these
The poor boy chang-es clothes and he puts on

The third system features the piano accompaniment and two lines of lyrics. The first line is 'dia - monds on the soles of her shoes. he makes the sign of the wave.' The second line is 'Well, — that's one way to lose — these The poor boy chang-es clothes and he puts on'. Above the staff, guitar chords for Bb, C, F, Bb, and C are indicated.

F Bb C F

walk - ing blues,
af - ter shave

dia - monds on the soles — of her shoes. —
to com - pen - sate for his or - di - nar - y shoes.

The fourth system concludes the piece. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics 'walk - ing blues, af - ter shave' and 'dia - monds on the soles — of her shoes. — to com - pen - sate for his or - di - nar - y shoes.'. Above the staff, guitar chords for F, Bb, C, and F are shown.

Bb C

F

Bb C

She was phys - i - c'ly for - got - ten, and then she slipped in - to - my pock - et with my car
 And she said, "Hon - ey, take me danc - ing, but they end - ed up - by sleep - ing in a door -

F

Bb

C

F

keys - way - She said, "You've tak - en me for grant - ed be - cause I please - you, wear - ing these
 by the bo - de - gas and the lights on up - per Broad - way, wear - ing

Bb C

F

Bb C

dia - monds on - the - soles of their - shoes. } And I could say

F

Bb

C

F

oo. { As if }
 And

Bb C F

ev - 'ry - bod - y knows— what I'm talk - ing a - bout.— {As if }
I mean }

Bb C F

ev - 'ry - bod - y here would know ex - act - ly what I was talk - ing a - bout.— Talk - in' 'bout

Bb C F Bb C

dia - monds on the soles— of her shoes.—

F F/Bb Bb/C C F F/Bb Bb/C C

F B \flat C 0 0 F B \flat C 0 0

The first system of music features a guitar part with six measures. The first measure has a guitar chord diagram for F (X23211). The second measure has a diagram for B \flat (X21211). The third measure has a diagram for C (X32010). The fourth measure has a diagram for F (X23211). The fifth measure has a diagram for B \flat (X21211). The sixth measure has a diagram for C (X32010). Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff with a melody and harmonic accompaniment.

F B \flat C 0 0 F

Peo - ple say I'm cra - zy, I got dia - monds on the soles_ of my shoes. Well, -

The second system continues the guitar part with four measures. The first measure has a diagram for F (X23211). The second measure has a diagram for B \flat (X21211). The third measure has a diagram for C (X32010). The fourth measure has a diagram for F (X23211). The lyrics "Peo - ple say I'm cra - zy, I got dia - monds on the soles_ of my shoes. Well, -" are written below the vocal line. The piano accompaniment continues with a treble and bass clef staff.

B \flat C 0 0 F B \flat C 0 0

that's one way to lose these walk-ing blues. Dia-monds on the soles_ of my shoes.

The third system continues the guitar part with four measures. The first measure has a diagram for B \flat (X21211). The second measure has a diagram for C (X32010). The third measure has a diagram for F (X23211). The fourth measure has a diagram for B \flat (X21211). The lyrics "that's one way to lose these walk-ing blues. Dia-monds on the soles_ of my shoes." are written below the vocal line. The piano accompaniment continues with a treble and bass clef staff.

Repeat and fade

F B \flat C 0 0

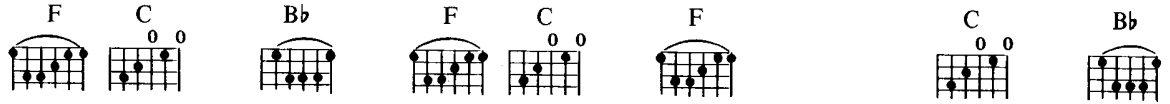
Ta na na na na, ta na na na na.

The fourth system continues the guitar part with three measures. The first measure has a diagram for F (X23211). The second measure has a diagram for B \flat (X21211). The third measure has a diagram for C (X32010). The lyrics "Ta na na na na, ta na na na na." are written below the vocal line. The piano accompaniment continues with a treble and bass clef staff.

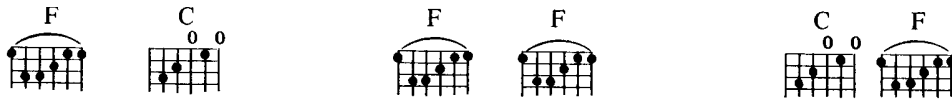
YOU CAN CALL ME AL

Words and Music By
PAUL SIMON

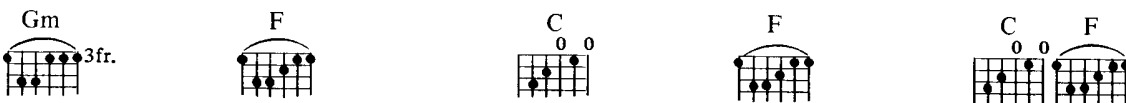
Moderately



mf



A man— walks down the street,— he says,
A man— walks down the street,— he says,
A man— walks down the street,— It's a



“Why am I soft in the mid-dle now? Why am I soft in the mid-dle, the
“Why am I short of at-ten-tion? Got a short lit - tle span of at - ten-tion and
street in a strange world. May - be it's the third world,

Gm 3fr. F C F C F

rest of my life is so hard. I need a pho-to op-por-tun-i-ty,
 oh, my nights are so long. Where's my wife and fam-i-ly?
 may-be his first time a-round. Does-n't speak the lan-guage. He

Gm 3fr. F C F C F

I want a shot at re-demp-tion. Don't want to end up a car-toon in a
 What if I die here? Who'll be my role mod-el
 holds no cur-ren-cy. He is a for-eign man.

Gm 3fr. F C F

car-toon— grave-yard." Bone dig-ger, bone dig-ger,
 now that my role mod-el is gone, gone? He
 He is sur-round-ed by the sound, the sound;

Gm C F Gm C

dogs in the moon - light_ far a - way in my well - lit door.. Mis - ter
 ducked back down the al - ley with some ro - ly po - ly lit - tle bat - faced girl.. All a -
 cat - tle in the mar - ket place, — scat - ter - ings and or - phan - ag - es. He looks a -

F Gm C F

beer bel - ly, beer bel - ly, get these mutts a - way from me. — I don't find this stuff a -
 long, a - long, there were in - ci - dents and ac - ci - dents. There are hints and al - le -
 round, a - round. He sees an - gels in the arch - i - tec - ture — spin - ning in in - fin - i - ty. He says

Gm C F C Bb F C F

mus - ing an - y - more.
 ga - tions. } If you'll be my bod - y - guard_ I can be your long_ lost_
 a - men and hal - le - lu - jah.)

C ^{0 0} Bb F C ^{0 0} F C ^{0 0} Bb

— pal. I can call you Bet - ty and

To Coda

1. F C ^{0 0} F C ^{0 0} Bb F C ^{0 0} F

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

2.

F C ^{0 0} Bb F C ^{0 0} F

Tacet

call me Al. Call me Al.

D.C. al Coda

Coda

F C Bb F C F

call me Al. Call me.

F C F Gm F C F C F

Na na na na na na na. Na na na na

Gm F C F Gm C

Na na na na. Hm, hm,

F 1. Gm C 2. Gm C F

hm hm.

Tacet

The first system consists of a treble clef staff with a whole rest, indicating a tacet for the vocal line. Below it is a grand staff (treble and bass clefs) containing a piano introduction in B-flat major, starting with a piano dynamic marking and a half rest in the bass line.

A row of eight guitar chord diagrams with fingerings. From left to right: F major (1-2-3-4-5), C major (0-0-2-3-4-5), Bb major (1-2-3-4-5), F major (1-2-3-4-5), C major (0-0-2-3-4-5), F major (1-2-3-4-5), C major (0-0-2-3-4-5), and Bb major (1-2-3-4-5).

The second system begins with a treble clef staff containing a repeat sign. Below it is a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

Repeat and fade

A row of five guitar chord diagrams with fingerings. From left to right: F major (1-2-3-4-5), C major (0-0-2-3-4-5), F major (1-2-3-4-5), C major (0-0-2-3-4-5), and Bb major (1-2-3-4-5).

The third system features a vocal line with lyrics: "If you'll be my bod - y - guard. I can call you Bet - ty." Below the vocal line is a grand staff with piano accompaniment. The piano part continues with the same rhythmic pattern as the previous system.

A row of nine guitar chord diagrams with fingerings. From left to right: F major (1-2-3-4-5), C major (0-0-2-3-4-5), F major (1-2-3-4-5), F major (1-2-3-4-5), C major (0-0-2-3-4-5), Bb major (1-2-3-4-5), F major (1-2-3-4-5), C major (0-0-2-3-4-5), and F major (1-2-3-4-5).

The fourth system consists of a grand staff with piano accompaniment. It continues the piano part from the previous system, ending with a double bar line and repeat dots.

UNDER AFRICAN SKIES

Words and Music By
PAUL SIMON

Moderately fast (♩ = ♩³)

E♭ Ab E♭/B♭ B♭ E♭ Ab

Chord diagrams for E♭, Ab (4fr.), E♭/B♭ (x), B♭, E♭, and Ab (4fr.).

Piano accompaniment in 4/4 time, marked *mp*.

E♭/B♭ B♭ E♭ Ab E♭/B♭ B♭

Chord diagrams for E♭/B♭ (x), B♭, E♭, Ab (4fr.), E♭/B♭ (x), and B♭.

Vocal line: Jo ear - seph's face was
ear - ly mem - ry

Piano accompaniment in 4/4 time, marked *(mp)*.

E♭ Ab E♭/B♭ B♭ E♭ Ab

Chord diagrams for E♭, Ab (4fr.), E♭/B♭ (x), B♭, E♭, and Ab (4fr.).

Vocal line: black as night. The pale yel - low
mis - sion - mu - sic was ring - ing

Piano accompaniment in 4/4 time.

Eb/Bb x Bb Eb Ab 4fr. Eb/Bb x Bb

moon_ shone in his eyes. His
'round my nurs - er - y door. I said,

Eb Ab 4fr. Eb/Bb x Bb Eb Ab 4fr.

path was this marked child, by Lord, from stars in the south-ern hem - i - son
"Take this child, Lord, from Tuc - son, Ar - i - zon -

Eb/Bb x Bb Eb Ab 4fr. Eb/Bb x Bb

sphere, and he walked to his days un - der Af - ri - can
a. Give her the wings to fly through har - mo - ny and she won't

Eb Ab To Coda Eb/Bb x Bb Eb Ab 4fr.

skies. both - er you no more." } This is the sto - ry of how.

mf

Eb/Bb Bb Eb Ab Eb/Bb Bb

— we be - gin — to re - mem - ber. —

Eb Ab Eb/Bb Bb Eb Ab

This is the pow - er - ful puls - ing of love — in the vein. —

Eb/Bb Bb Eb Ab Eb/Bb Bb

Af - ter the dream of fall - ing and call - ing your

Eb Ab Eb/Bb Bb Eb Ab

name out, — these are the roots of rhy - thm,

Eb/Bb
Bb
Eb
Ab
1. Eb/Bb
Bb

and the roots of rhy-thm re - main.

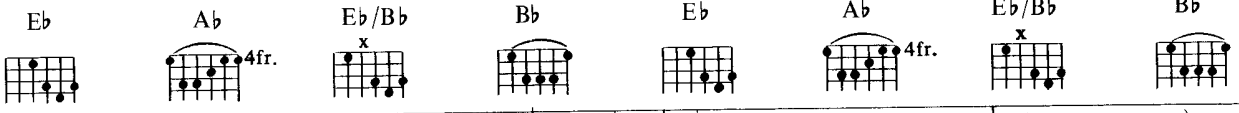
Eb
Ab
Eb/Bb
Bb
Eb
Bb

Eb/Bb
Bb
2. Eb/Bb
Bb
Eb
Ab


In Ka - oom - ba oom - ba

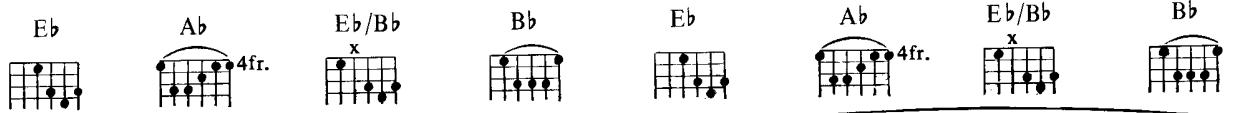
Eb/Bb
Bb
Eb
Ab
Eb/Bb
Bb

oom - ba oh. 'Ka -


Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb



oom - ba oom - ba oom - ba oh. _____ Ka -




Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb


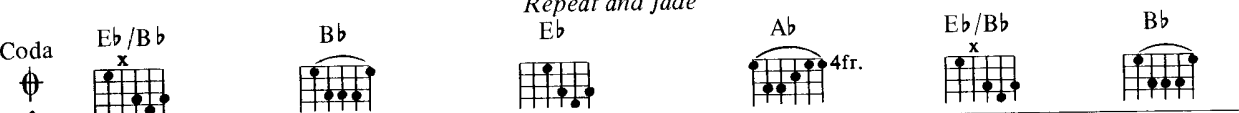
oom - ba oom - ba oom - ba oh. _____




Eb Ab Eb/Bb Bb Eb Ab Eb/Bb Bb


D.S. (lyric 1) al Coda



Repeat and fade
 Coda Eb/Bb Bb Eb Ab Eb/Bb Bb




HOMELESS

Words and Music By
PAUL SIMON and JOSEPH SHABALALA

Moderately

No chord throughout

E - ma - we - ni we - ba - ba si - la - le ma - we - ni we -

ba - ba si - la - le ma - we - ni we - ba si - la -

le ma - we - ni we - ba - ba si - la - le ma - we - ni

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we - ba - ba si - la - le ma - we - ni we - ba - ba si - la -

le ma - we - ni we - ba si - la - le ma - we - ni we -

ba si - la - le ma - we - ni we - ba - ba si - la -

le ma - we - ni we - ba - ba si - la - le ma - we - ni

Home - less, — home - less, — Moon - light sleep - ing on a

mid - night lake... Home - less, — home - less, —

Moon - light sleep - ing on a mid - night lake... We are home - less, — we are

home - less, — The moon - light sleep - ing on a mid - night lake... And we are

home - less, home-less, home - less. The moon - light sleep - ing on a

mid - night lake. Zi - o ya - mi zi - o ya - mi n - hli - zi - yo ya - mi n - hli -

zi - yo ya - mi a - ma - kha - za asengi bu - le - le n - hli - zi - yo ya - mi n - hli -

zi - yo ya - mi n - hli - zi - yo ya - mi angi - bu - le - le a - ma - kha - za n - hli -

zi - yo ya - mi n - hli - zi - yo ya - mi n - hli - zi - yo ya - mi so - mand -

la angi - bu - le - le ma - ma zi - o ya - mi nhli - zi - yo ya - mi nhli -

zi - yo ya - mi n - hli - zi - yo ya - mi too loo loo — too

loo loo — too loo loo loo — loo loo loo loo loo loo — too

loo loo— too loo loo— too loo loo loo— loo loo loo

loo loo loo— Strong wind— de-stroy our— home—

Man - y dead— to - night, it could be you— Strong wind— de -

stroy our— home— Man - y dead— to - night, it could be you— And we are

home - less, — home - less, — Moon - light sleep - ing on a

mid - night lake. — And we are home - less, — home - less. —

Moon - light sleep - ing on a mid - night lake. — Home - less, —

home - less. — The moon - light sleep - ing on a mid - night lake. —

Slightly faster

Some - bod - y say (ih - hih - ih - hih - ih). Some - bod - y sing,

hel - lo, hel - lo, hel - lo. — Some - bod - y say (ih - hih - ih - hih -

ih). Some - bod - y cry why, why, — why? — Some - bod - y say

(ih - hih - ih - hih - ih). — Some - bod - y sing, hel - lo, hel - lo, hel - lo.

Some - bod - y say (ih - hih - ih - hih - ih). Some - bod - y cry

why, why, why? Ku - lu - ma - ni ku - lu

mani ku - lu man - i siz - we sin - gen - ze njani

ba - ya ja - bu - la a - basi-thanda-yo ho.

CRAZY LOVE, VOL. II

Words and Music By
PAUL SIMON

Moderately fast (♩ = ♪³)

G x000 Am7 0 0 0 G/D 0 D 0 G x000 Am7 0 0 0 G/D 0 D 0

3 3 3 3 3 3 3 3

mf 3 3 3 3 3 3 3 3

G x000 Am7 0 0 0 G/D 0 D 0

Fat — Char - lie the arch - an - gel sloped in - to the
 She says she knows a - bout jokes. This time the joke is on
 Fat — Char - lie the arch - an - gel files for di -

3 3 3 3 3 3 3 3

Em 0 0 0 0 D 0 C 0 0 0 D 0

room.
 me.
 vorce.

He said, "I have no o -
 Well, I have no o -
 He says, "Well, this will eat up

3 3 3 3 3 3 3 3

G $x000$ Am7 $0\ 0\ 0$ G/D 0 D 0







pin - ion a - bout this and I have no o -
 pin - ion a - bout that and I have no o -
 a year of my life, and then there's all that

G $x000$ Am7 $0\ 0\ 0$ G/D 0 D 0 G $x000$ Am7 $0\ 0\ 0$

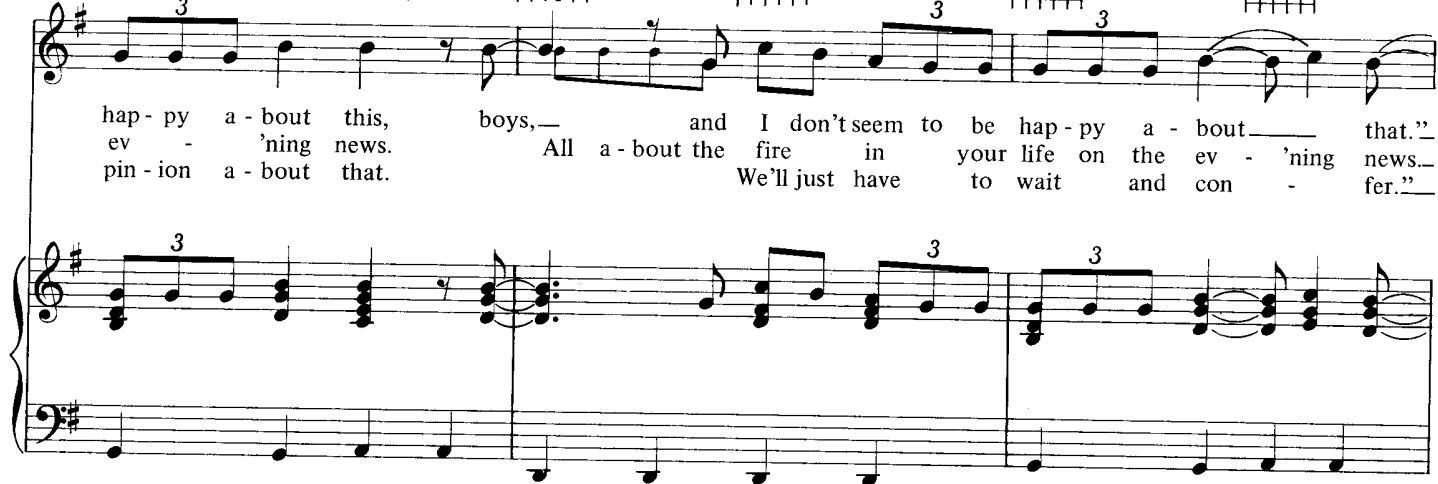
pin - ion a - bout that." Sad — as a lone -
 pin - ion a - bout me. Some-bod - y could walk in - to this
 weight to be lost. She says the joke is on


G/D 0 D 0 Em $0\ 000$ D 0 C $0\ 0$ D 0

ly lit - tle wrin-kled bal - loon. He said, "Well, I don't claim to be
 room and say your life is on fire. It's all o - ver the
 me, I say the joke is on her." I said, "I have no o -

G  Am7  G/D  D  G  Am7 





hap - py a - bout this, boys, — and I don't seem to be hap - py a - bout — that."
 ev - 'ning news. All a - bout the fire in your life on the ev - 'ning news.
 pin - ion a - bout that. We'll just have to wait and con - fer."




G/D  D  F  Bb  C  F 

I don't want no part of this cra - zy love. —



Bb  C  F  Bb 

I don't want no part of your love. I don't want no part — of this cra -



C F Bb C

zy love.— I don't want no part of your love.— I don't

F Bb C F Bb

want no part— of this cra - zy love.— I don't want no part of your

C F Bb C F

love. I don't want no part— of this cra - zy love.— I don't want—

Bb 1.2. C F 3. C F

D.S. (instrumental) and fade

— no part— of this cra - zy love.— zy love.—

THAT WAS YOUR MOTHER

Words and Music By
PAUL SIMON

Moderately, in 2



A long— time a -

mf



go, yeah, be - fore— you was born, dude,
young girl, she's pret - ty as a prayer book,
moth - er, and that— was your fa - ther,



when I— was still sin - gle and life was
sweet as— an ap - ple on Christ - mas
be - fore— you was born, dude, when life was

F



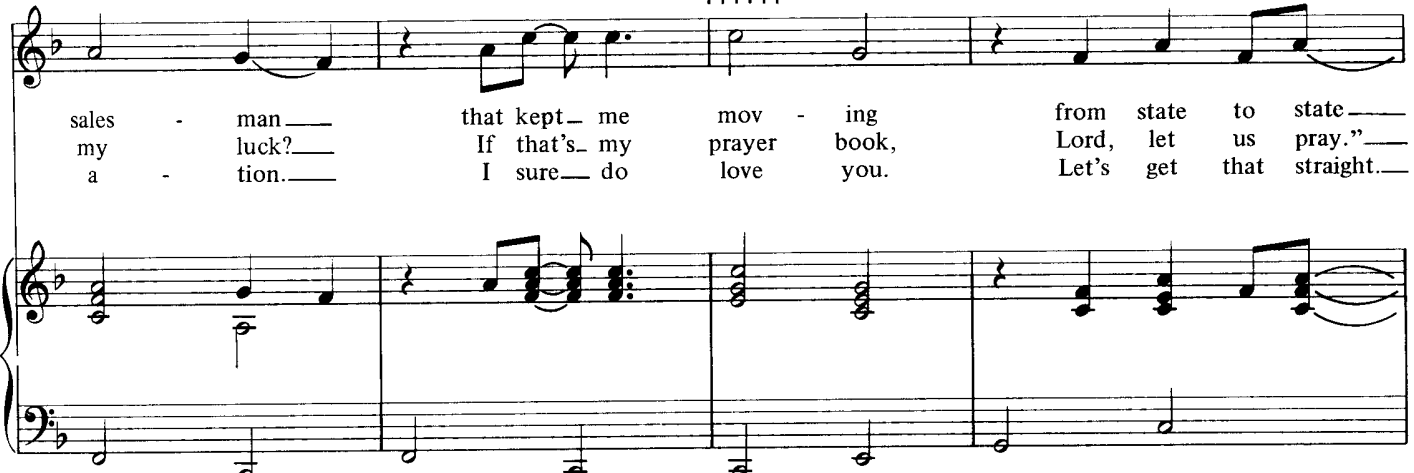
great, I held this job as a trav - el - ing
 Day, I said, "Good gra - cious, can this be
 great, You are the bur - den of my gen - er -




C



sales - man that kept me mov - ing from state to state
 my luck? If that's my prayer book, Lord, let us pray.
 a - tion. I sure do love you. Let's get that straight.





F

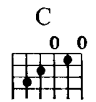


Well, I'm stand - ing on the cor - ner of La -
 Well, I'm stand - ing on the cor - ner of La -
 Well, I'm stand - ing on the cor - ner of La -

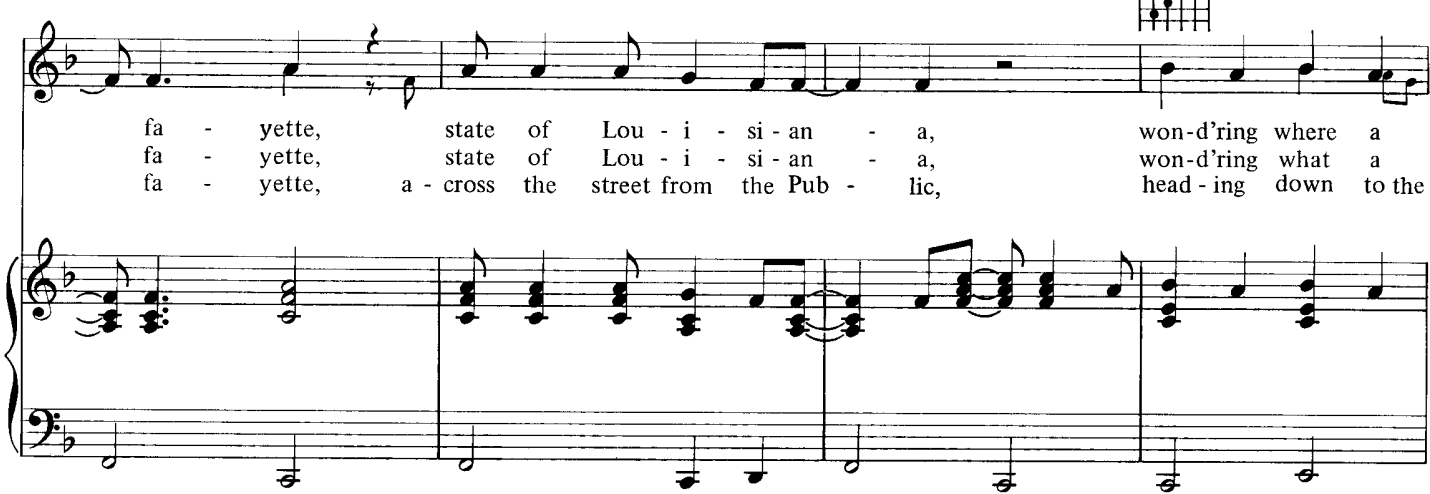
F

C



fa - yette, state of Lou - i - si - an - a, won-d'ring where a
 fa - yette, state of Lou - i - si - an - a, won-d'ring what a
 fa - yette, a - cross the street from the Pub - lic, head - ing down to the



F





cit - y boy_ could go _____ to get a lit - tle con - ver - sa -
 cit - y boy_ could do _____ to get her in a con - ver - sa -
 Lone Star_ Ca - fe. _____ May - be get a lit - tle con - ver - sa -




tion, _____ drink a lit - tle red wine,
 tion, _____ drink a lit - tle red wine,
 tion, _____ drink a lit - tle red wine,



C  F 


catch a lit - tle bit of those Ca - jun girls— danc - ing to Zy - de - co.—
 dance to the mu - sic of Clif - ton Chen-ier, the King of the Ba - you.—
 stand - ing in the shad - ow of Clif - ton Chen-ier danc - ing the night a - way.—

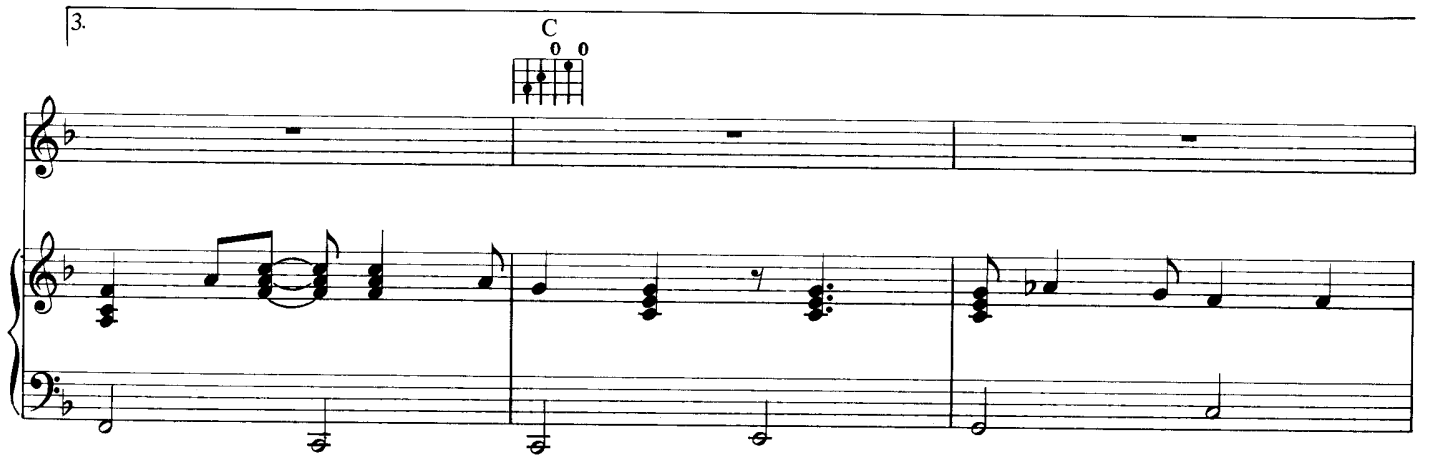





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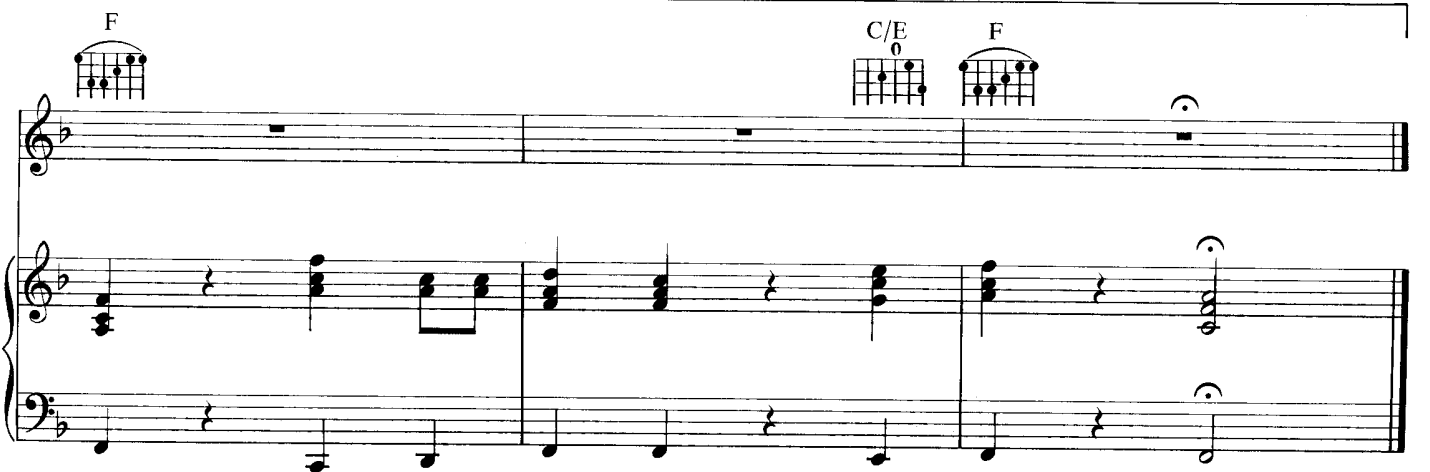
A - long - comes a
 Well, that - was your



3. C 



F  C/E  F 



ALL AROUND THE WORLD OR THE MYTH OF FINGERPRINTS

Words and Music By
PAUL SIMON

Moderately fast

Guitar Chords:

- G: x000
- C: 0 0 x000
- D: 0
- C: 0 0
- G: x000
- G: x000
- C: 0 0
- D: 0
- G: x000
- C: 0 0
- D: 0
- G: x000
- C: 0 0
- D: 0
- G: x000

Lyrics:



O - ver the moun - tain, down_ in the val - ley, lives a for - mer talk -
 Out in the In - di - an O - cean some - where, there's a for - mer ar -
 O - ver the moun - tain, down_ in the val - ley, lives the for - mer talk -

show host_ Ev - 'ry - bod - y knows his name_
 my post_ a - ban - doned now just like the war_
 show host_ Far and wide his name was known_

C  D  G  C 


He said, "There's no doubt a - bout_ it,
 And there's no doubt a - bout_ it,
 He said, "There's no doubt a - bout_ it,









D  G  C  D 

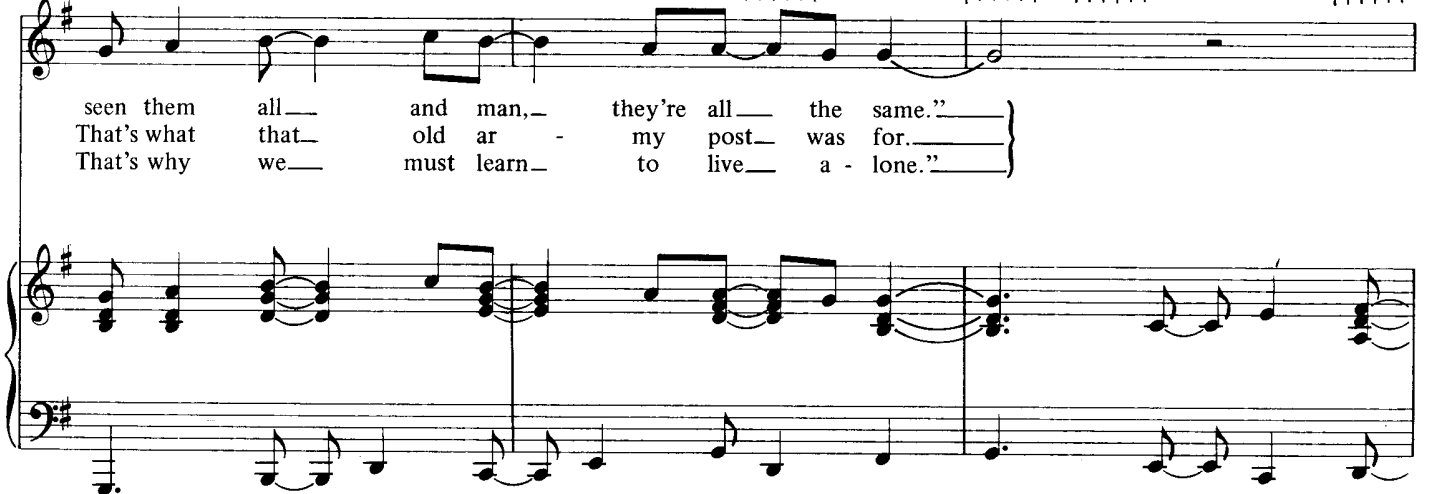
it was a myth of fin - ger - prints. I've
 it was the myth of fin - ger - prints.
 it was the myth of fin - ger - prints.



To Coda 

G  C  D  G  C  D 

seen them all_ and man, they're all_ the same."
 That's what that_ old ar - my post_ was for."
 That's why we_ must learn_ to live_ a - lone."



G x000 C 0 0 G x000

Well, the sun gets {wea - ry} and the sun goes down, - ev -
blood - y }

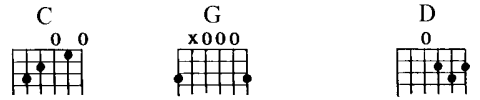
er since the wa - ter - mel - lon. And the lights_ come up on a black_

C 0 0 G x000

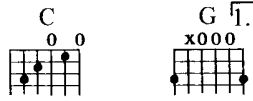
— pit town... Some - bod -

C 0 0 G x000

y says, "What's a bet - ter thing to do?"



Well, it's not — just me — and it's not — just you. — This is all —



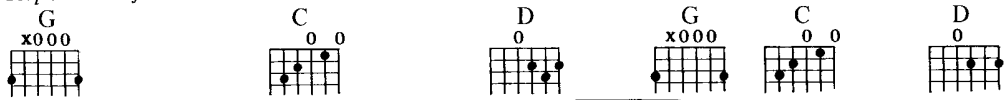
— a - round the world. —

1. 2.

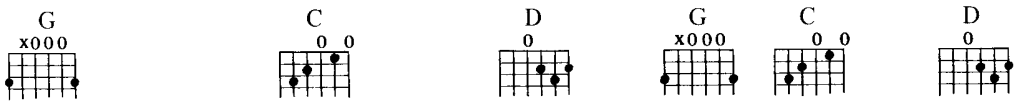
D.S. al Coda

Coda

Repeat and fade



Oo, — — — — — wee oo, oh, — ay. —



— Whoa, live on, live on, live on.