

PAUL · SIMON  
GRACELAND



P A U L · S I M O N  
G R A C E L A N D

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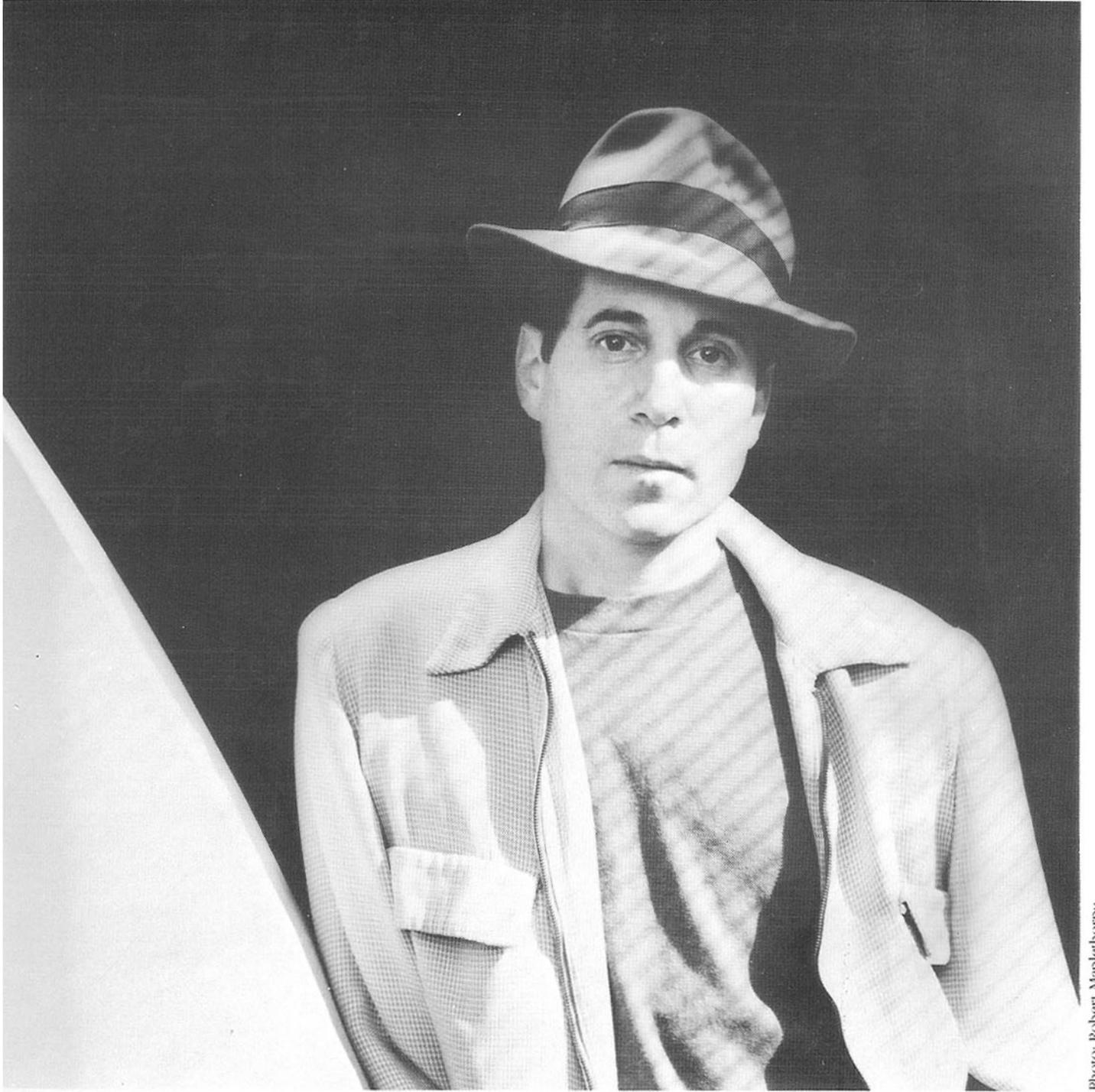


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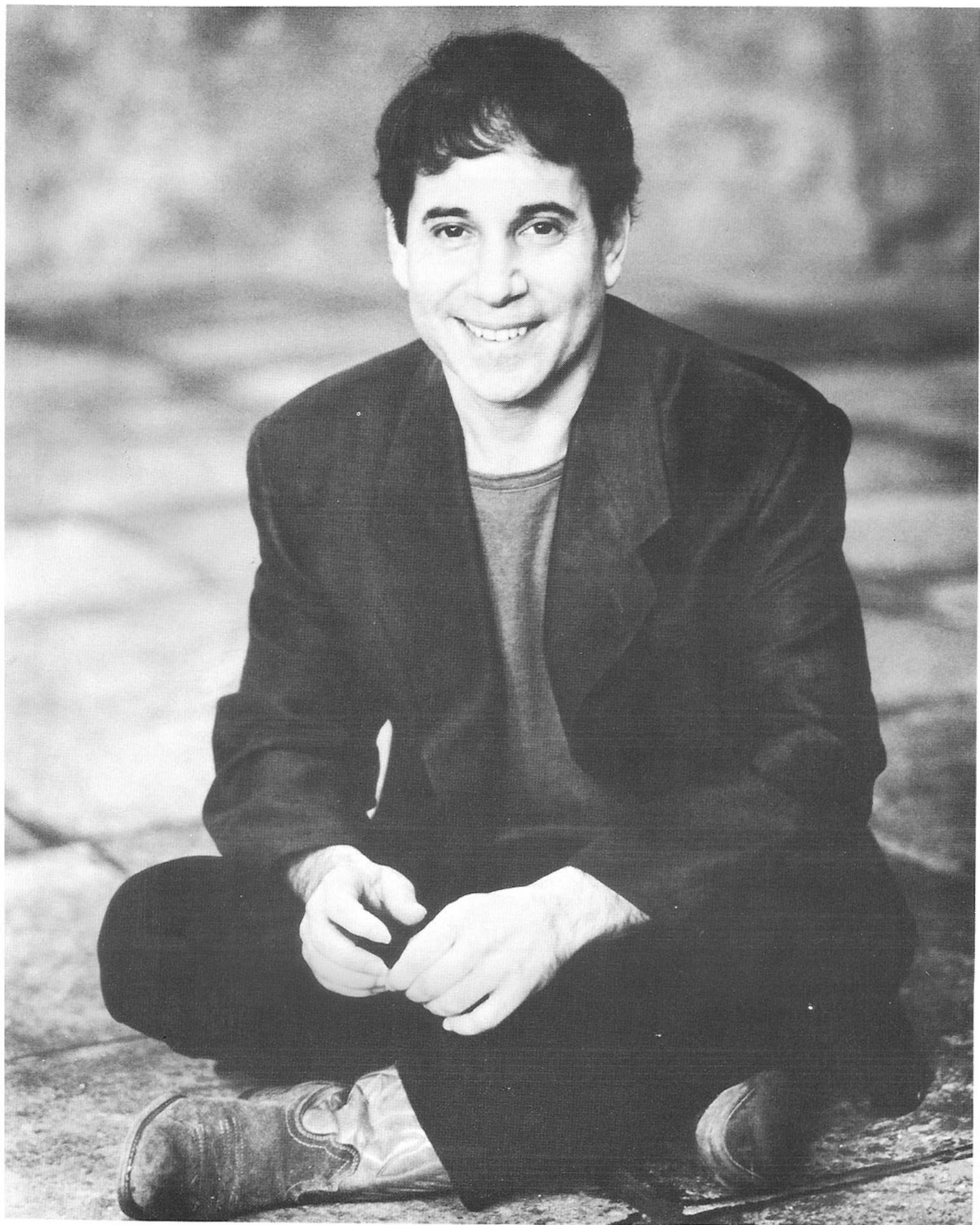


Photo: Maria Rosblerto

# THE BOY IN THE BUBBLE

Words By  
PAUL SIMON

Music By  
PAUL SIMON and FORERE MOTLOHELOA

Moderately (♩ = ♩♩♩)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of guitar and piano accompaniment, and a vocal line.

**System 1:** The guitar part starts with a treble clef and a key signature of one sharp. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest. The nineteenth measure is a whole rest. The twentieth measure is a whole rest. The twenty-first measure is a whole rest. The twenty-second measure is a whole rest. The twenty-third measure is a whole rest. The twenty-fourth measure is a whole rest. The twenty-fifth measure is a whole rest. The twenty-sixth measure is a whole rest. The twenty-seventh measure is a whole rest. The twenty-eighth measure is a whole rest. The twenty-ninth measure is a whole rest. The thirtieth measure is a whole rest. The thirty-first measure is a whole rest. The thirty-second measure is a whole rest. The thirty-third measure is a whole rest. The thirty-fourth measure is a whole rest. The thirty-fifth measure is a whole rest. The thirty-sixth measure is a whole rest. The thirty-seventh measure is a whole rest. The thirty-eighth measure is a whole rest. The thirty-ninth measure is a whole rest. The fortieth measure is a whole rest. The forty-first measure is a whole rest. The forty-second measure is a whole rest. The forty-third measure is a whole rest. The forty-fourth measure is a whole rest. The forty-fifth measure is a whole rest. The forty-sixth measure is a whole rest. The forty-seventh measure is a whole rest. The forty-eighth measure is a whole rest. The forty-ninth measure is a whole rest. The fiftieth measure is a whole rest. The fifty-first measure is a whole rest. The fifty-second measure is a whole rest. The fifty-third measure is a whole rest. The fifty-fourth measure is a whole rest. The fifty-fifth measure is a whole rest. The fifty-sixth measure is a whole rest. The fifty-seventh measure is a whole rest. The fifty-eighth measure is a whole rest. The fifty-ninth measure is a whole rest. The sixtieth measure is a whole rest. The sixty-first measure is a whole rest. The sixty-second measure is a whole rest. The sixty-third measure is a whole rest. The sixty-fourth measure is a whole rest. The sixty-fifth measure is a whole rest. The sixty-sixth measure is a whole rest. The sixty-seventh measure is a whole rest. The sixty-eighth measure is a whole rest. The sixty-ninth measure is a whole rest. The seventieth measure is a whole rest. The seventy-first measure is a whole rest. The seventy-second measure is a whole rest. The seventy-third measure is a whole rest. The seventy-fourth measure is a whole rest. The seventy-fifth measure is a whole rest. The seventy-sixth measure is a whole rest. The seventy-seventh measure is a whole rest. The seventy-eighth measure is a whole rest. The seventy-ninth measure is a whole rest. The eightieth measure is a whole rest. The eighty-first measure is a whole rest. The eighty-second measure is a whole rest. The eighty-third measure is a whole rest. The eighty-fourth measure is a whole rest. The eighty-fifth measure is a whole rest. The eighty-sixth measure is a whole rest. The eighty-seventh measure is a whole rest. The eighty-eighth measure is a whole rest. The eighty-ninth measure is a whole rest. The ninetieth measure is a whole rest. The hundredth measure is a whole rest. The hundred and first measure is a whole rest. The hundred and second measure is a whole rest. The hundred and third measure is a whole rest. The hundred and fourth measure is a whole rest. The hundred and fifth measure is a whole rest. The hundred and sixth measure is a whole rest. The hundred and seventh measure is a whole rest. The hundred and eighth measure is a whole rest. The hundred and ninth measure is a whole rest. The hundred and tenth measure is a whole rest. The hundred and eleventh measure is a whole rest. The hundred and twelfth measure is a whole rest. The hundred and thirteenth measure is a whole rest. The hundred and fourteenth measure is a whole rest. The hundred and fifteenth measure is a whole rest. The hundred and sixteenth measure is a whole rest. The hundred and seventeenth measure is a whole rest. The hundred and eighteenth measure is a whole rest. The hundred and nineteenth measure is a whole rest. The hundred and twentieth measure is a whole rest. The hundred and twenty-first measure is a whole rest. The hundred and twenty-second measure is a whole rest. The hundred and twenty-third measure is a whole rest. The hundred and twenty-fourth measure is a whole rest. The hundred and twenty-fifth measure is a whole rest. The hundred and twenty-sixth measure is a whole rest. The hundred and twenty-seventh measure is a whole rest. The hundred and twenty-eighth measure is a whole rest. The hundred and twenty-ninth measure is a whole rest. The hundred and thirtieth measure is a whole rest. The hundred and thirty-first measure is a whole rest. The hundred and thirty-second measure is a whole rest. The hundred and thirty-third measure is a whole rest. The hundred and thirty-fourth measure is a whole rest. The hundred and thirty-fifth measure is a whole rest. The hundred and thirty-sixth measure is a whole rest. The hundred and thirty-seventh measure is a whole rest. The hundred and thirty-eighth measure is a whole rest. The hundred and thirty-ninth measure is a whole rest. The hundred and fortieth measure is a whole rest. The hundred and forty-first measure is a whole rest. The hundred and forty-second measure is a whole rest. The hundred and forty-third measure is a whole rest. The hundred and forty-fourth measure is a whole rest. The hundred and forty-fifth measure is a whole rest. The hundred and forty-sixth measure is a whole rest. The hundred and forty-seventh measure is a whole rest. The hundred and forty-eighth measure is a whole rest. The hundred and forty-ninth measure is a whole rest. The hundred and fiftieth measure is a whole rest. The hundred and fifty-first measure is a whole rest. The hundred and fifty-second measure is a whole rest. The hundred and fifty-third measure is a whole rest. The hundred and fifty-fourth measure is a whole rest. The hundred and fifty-fifth measure is a whole rest. The hundred and fifty-sixth measure is a whole rest. The hundred and fifty-seventh measure is a whole rest. The hundred and fifty-eighth measure is a whole rest. The hundred and fifty-ninth measure is a whole rest. The hundred and sixtieth measure is a whole rest. The hundred and sixty-first measure is a whole rest. The hundred and sixty-second measure is a whole rest. The hundred and sixty-third measure is a whole rest. The hundred and sixty-fourth measure is a whole rest. The hundred and sixty-fifth measure is a whole rest. The hundred and sixty-sixth measure is a whole rest. The hundred and sixty-seventh measure is a whole rest. The hundred and sixty-eighth measure is a whole rest. The hundred and sixty-ninth measure is a whole rest. The hundred and seventieth measure is a whole rest. The hundred and seventy-first measure is a whole rest. The hundred and seventy-second measure is a whole rest. The hundred and seventy-third measure is a whole rest. The hundred and seventy-fourth measure is a whole rest. The hundred and seventy-fifth measure is a whole rest. The hundred and seventy-sixth measure is a whole rest. The hundred and seventy-seventh measure is a whole rest. The hundred and seventy-eighth measure is a whole rest. The hundred and seventy-ninth measure is a whole rest. The hundred and eightieth measure is a whole rest. The hundred and eighty-first measure is a whole rest. The hundred and eighty-second measure is a whole rest. The hundred and eighty-third measure is a whole rest. The hundred and eighty-fourth measure is a whole rest. The hundred and eighty-fifth measure is a whole rest. The hundred and eighty-sixth measure is a whole rest. The hundred and eighty-seventh measure is a whole rest. The hundred and eighty-eighth measure is a whole rest. The hundred and eighty-ninth measure is a whole rest. The hundred and ninetieth measure is a whole rest. The hundred and ninety-first measure is a whole rest. The hundred and ninety-second measure is a whole rest. The hundred and ninety-third measure is a whole rest. The hundred and ninety-fourth measure is a whole rest. The hundred and ninety-fifth measure is a whole rest. The hundred and ninety-sixth measure is a whole rest. The hundred and ninety-seventh measure is a whole rest. The hundred and ninety-eighth measure is a whole rest. The hundred and ninety-ninth measure is a whole rest. The hundredth measure is a whole rest.

**System 2:** The guitar part continues with the same pattern of whole rests. The piano part (mf) begins in the second measure with a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes and eighth notes, often beamed together. The bass line consists of quarter notes and eighth notes, often beamed together. The piano part continues throughout the piece.

**System 3:** The guitar part continues with the same pattern of whole rests. The piano part continues with the same melody and bass line. The vocal line begins in the second measure with the lyrics: "It was a", "It was a", "It's a".

**System 4:** The guitar part continues with the same pattern of whole rests. The piano part continues with the same melody and bass line. The vocal line continues with the 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 is a vocal melody in G major, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. There is a quarter rest, then a quarter note G4, followed by a triplet of quarter notes A4, B4, and C5. The second line is a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Chords are indicated above the staff: G (x000), C (0 0), D (0), C (0 0), D (0), C (0 0), D (0), and G (x000). A triplet of eighth notes is marked above the final measure.

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 next two lines of music. The top line is a vocal melody in G major, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. There is a quarter rest, then a quarter note G4, followed by quarter notes A4, B4, and C5. The second line is a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Chords are indicated above the staff: C (0 0), D (0), G (x000), C (0 0), D (0), C (0 0), D (0), C (0 0), and D (0).

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 repeated section. The top line is a guitar part with a steady eighth-note bass line and chords in the right hand. Chords are indicated above the staff: G (x000), C (0 0), D (0), G (x000), C (0 0), D (0), C (0 0), and D (0). The second line is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

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 last two lines of the repeated section. The top line is a guitar part with a steady eighth-note bass line and chords in the right hand. Chords are indicated above the staff: G (x000), C (0 0), D (0), G (x000), C (0 0), D (0), C (0 0), and D (0). The second line is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

# 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

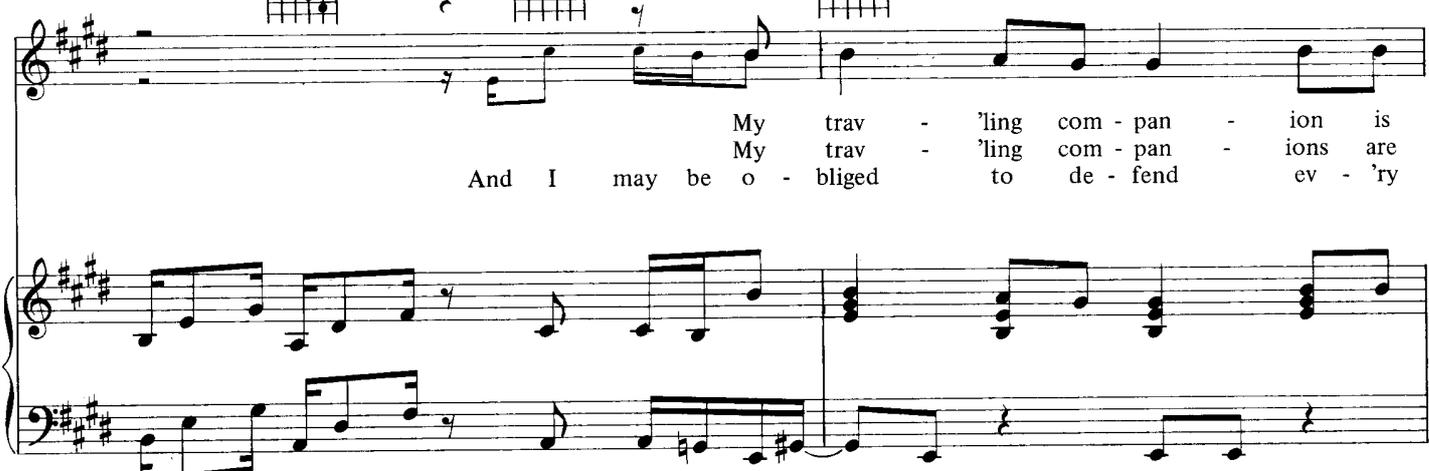
For rea - sons I can - not ex - plain, Poor boys and pil - grims with  
 boys and pil - grims with there's some

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 

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 

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 

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

*To Coda*

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

E

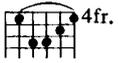
3

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

A

calls her - self the hu - man tram - po - line,  
 As if I did - n't know that, as if I did - n't know my own  
 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.  $\frac{3}{4}$  al Coda  $\Phi$

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

C 0 0  
F  
G x000

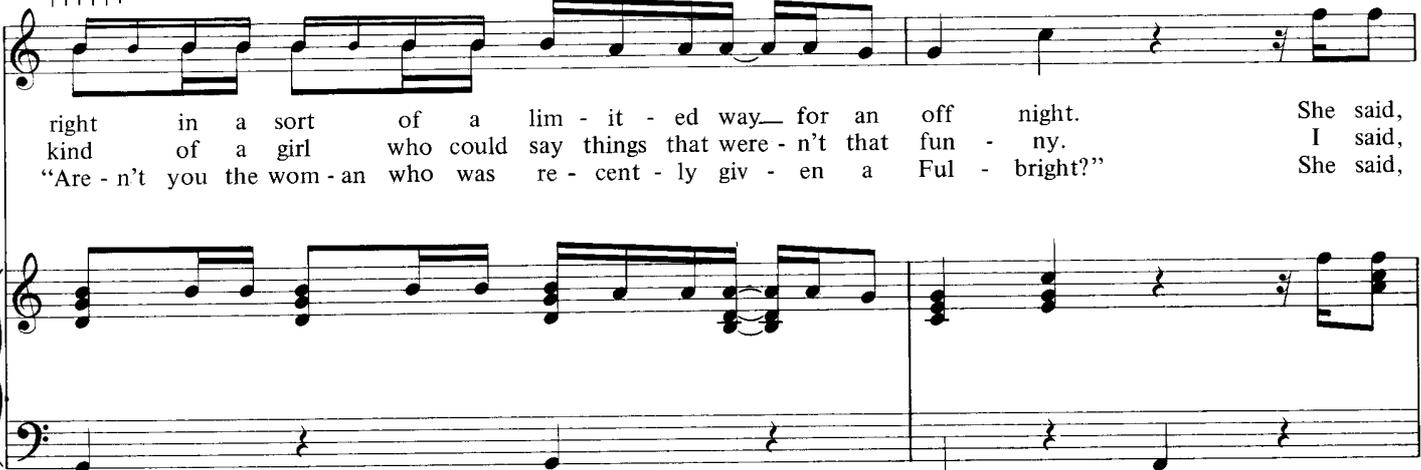
C 0 0  
F  
G x000  
C 0 0  
F

She

G x000  
C 0 0  
F

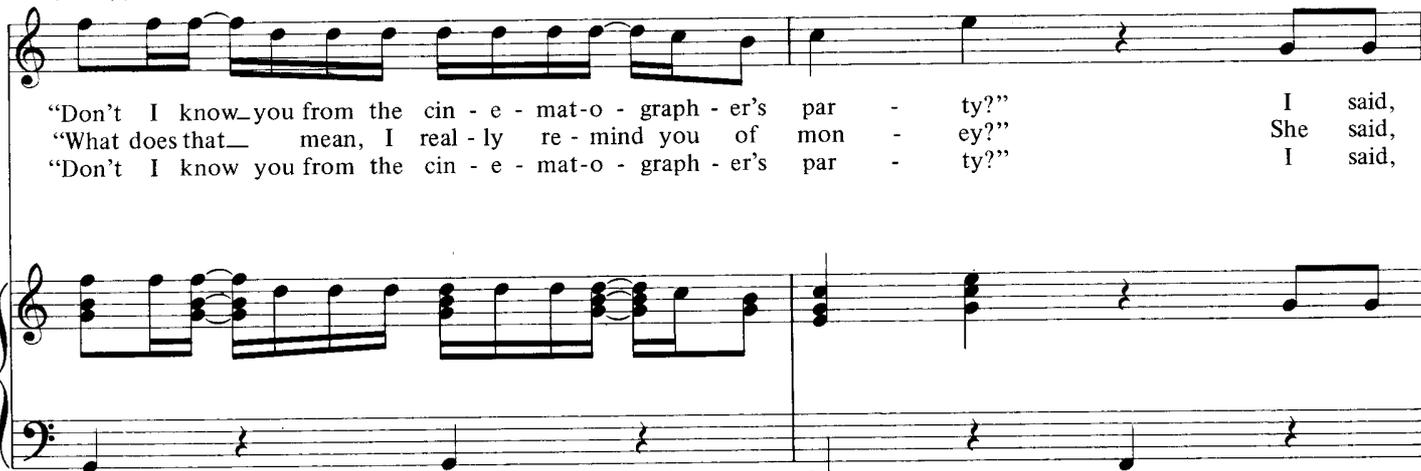
looked me o - ver and I guess she thought. I was all right, all  
 some - thing a - bout you that real - ly re - minds me of mon - ey." She was the  
 moved so eas - i - ly, all I could think of was sun - light. I said,

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 



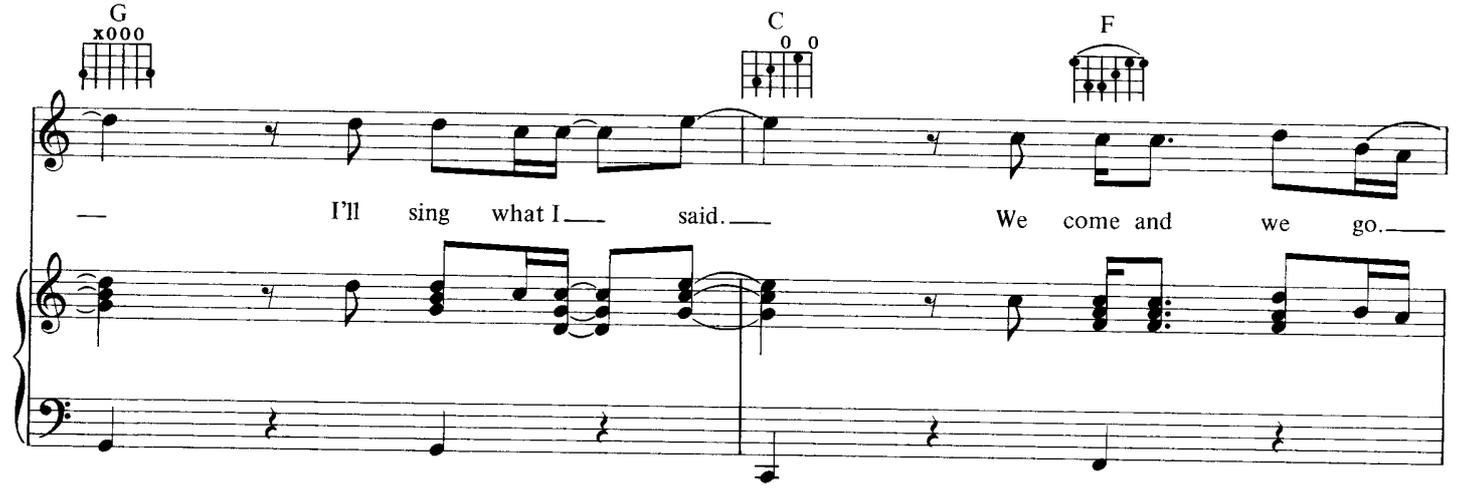
"Don't I know\_ you from the cin - e - mat - o - graph - er's par - ty?" I said,  
 "What does that\_ mean, I real - ly re - mind you of mon - ey?" She said,  
 "Don't I know you from the cin - e - mat - o - graph - er's par - ty?" I said,

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



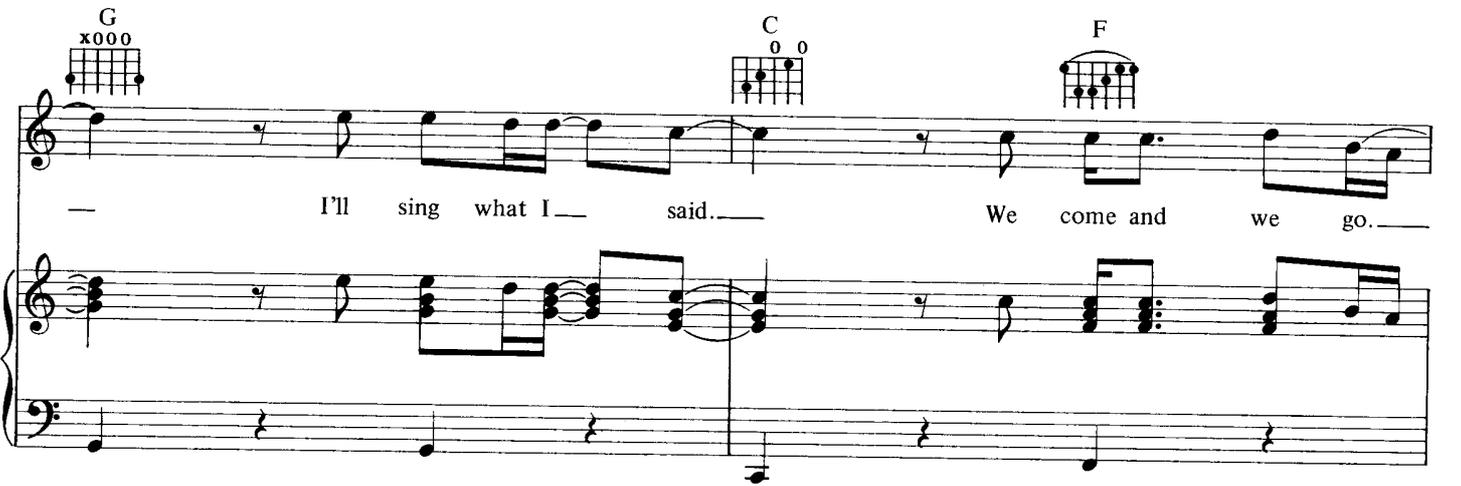
I'll sing what I said. We come and we go.

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  $\text{C}$  0 0 F

She said, "There's

2. C 0 0 F D.S.  $\text{al Coda}$

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

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. Each system includes a guitar chord chart at the top, a piano accompaniment (piano) in the middle, and a vocal line (voice) at the bottom. The tempo is marked 'Moderately fast'. The piano part is marked 'mf' (mezzo-forte). The guitar chords are: D (0 2 2 4 3 2), G (x000), A (0 2 2 4 3 2), and D (0 2 2 4 3 2). The lyrics are: 'It was in the ear - ly morn - ing hours when I fell in - to a tax - i head - ing 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.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: D (0 2 2 1 0 0), G (x000), A (0 2 2 1 0 0), and D (0 2 2 1 0 0). The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

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

You don't feel you could love—

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: G (x000), A (0 2 2 1 0 0), G (x000), A (0 2 2 1 0 0), and D (0 2 2 1 0 0). The piano accompaniment continues with chords and moving lines.

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

— me, but I feel you could.

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: G (x000), A (0 2 2 1 0 0), D (0 2 2 1 0 0), G (x000), and A (0 2 2 1 0 0). The piano accompaniment concludes with chords and moving lines.

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 chords G (x000), A (0 0), D (0), G (x000), and A (0 0). The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You don't feel you could love— me, but I feel you".

D 0 G x000 A 0 0 D 0

could.

This system contains the second system of music. The guitar part has chords D (0), G (x000), A (0 0), and D (0). The piano accompaniment continues. The lyrics are: "could.".

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 chords G (x000), A (0 0), D (0), G (x000), A (0 0), and D (0). The piano accompaniment continues.

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

*D.S. (lyric 1) and fade*

This system contains the fourth system of music. The guitar part has chords G (x000), A (0 0), D (0), G (x000), and A (0 0). The piano accompaniment includes a triplet of chords. The instruction *D.S. (lyric 1) and fade* is written above the system.

## YOU CAN CALL ME AL

*Words by Paul Simon*

A man walks down the street  
He says why am I soft in the  
middle now  
Why am I soft in the middle  
The rest of my life is so hard  
I need a photo-opportunity  
I want a shot at redemption  
Don't want to end up a cartoon  
In a cartoon graveyard  
Bonedigger Bonedigger  
Dogs in the moonlight  
Far away my well-lit door  
Mr. Beerbelly Beerbelly  
Get these mutts away from me  
You know I don't find this stuff  
amusing anymore

If you'll be my bodyguard  
I can be your long lost pal  
I can call you Betty  
And Betty when you call me  
You can call me Al

A man walks down the street  
He says why am I short of attention  
Got a short little span of attention  
And wo my nights are so long  
Where's my wife and family  
What if I die here

Who'll be my role-model  
Now that my role-model is  
Gone Gone

He ducked back down the alley  
With some roly-poly little bat-faced  
girl

All along along  
There were incidents and accidents  
There were hints and allegations

If you'll be my bodyguard  
I can be your long lost pal  
I can call you Betty  
And Betty when you call me  
You can call me Al  
Call me Al

A man walks down the street  
It's a street in a strange world  
Maybe it's the Third World  
Maybe it's his first time around  
He doesn't speak the language  
He holds no currency  
He is a foreign man  
He is surrounded by the sound  
The sound  
Cattle in the marketplace  
Scatterlings and orphanages  
He looks around, around  
He sees angels in the architecture  
Spinning in infinity  
He says Amen! and Hallelujah!

If you'll be my bodyguard  
I can be your long lost pal  
I can call you Betty  
And Betty when you call me  
You can call me Al

## UNDER AFRICAN SKIES

*Words by Paul Simon*

Joseph's face was black as night  
The pale yellow moon shone in his  
eyes

His path was marked  
By the stars in the Southern  
Hemisphere

And he walked his days  
Under African skies

This is the story of how we begin to  
remember

This is the powerful pulsing of love in  
the vein

After the dream of falling and calling  
your name out

These are the roots of rhythm  
And the roots of rhythm remain

In early memory  
Mission music  
Was ringing 'round my nursery door  
I said take this child, Lord  
From Tucson Arizona  
Give her the wings to fly through  
harmony

And she won't bother you no more

This is the story of how we begin to  
remember

This is the powerful pulsing of love in  
the vein

After the dream of falling and calling  
your name out

These are the roots of rhythm  
And the roots of rhythm remain

Joseph's face was as black as the night  
And the pale yellow moon shone in  
his eyes

His path was marked  
By the stars in the Southern  
Hemisphere

And he walked the length of his days  
Under African skies

## HOMELESS

*Words by*

*Paul Simon and Joseph Shabalala*

Emaweni webaba

Silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Webaba silale maweni

Homeless, homeless

Moonlight sleeping on a midnight lake

Homeless, homeless

Moonlight sleeping on a midnight lake

We are homeless, we are homeless

The moonlight sleeping on a

midnight lake

And we are homeless, homeless,

homeless

The moonlight sleeping on a

midnight lake

Zio yami, zio yami, nhliziyo yami

Nhliziyo yami amakhaza asengi bulele

Nhliziyo yami, nhliziyo yami

Nhliziyo yami, angibulele amakhaza

Nhliziyo yami, nhliziyo yami

Nhliziyo yami somandla angibulele

mama

Zio yami, nhliziyo yami

Nhliziyo yami, nhliziyo yami

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 destroy our home

Many dead, tonight it could be you

Strong wind, strong wind

Many dead, tonight it could be you

And we are homeless, homeless

Moonlight sleeping on a midnight lake

Homeless, homeless

Moonlight sleeping on a midnight lake

Homeless, homeless

Moonlight sleeping on a midnight lake

Somebody say ih hih ih hih ih

Somebody sing hello, hello, hello

Somebody say ih hih ih hih ih

Somebody cry why, why, why?

Somebody say ih hih ih hih ih

Somebody sing hello, hello, hello

Somebody say ih hih ih hih ih

Somebody cry why, why, why?

Somebody say ih hih ih hih ih

Yitho omanqoba (ih hih ih hih ih) yitho

omanqoba

Esanqoba lonke ilizwe

(ih hih ih hih ih) Yitho omanqoba

(ih hih ih hih ih)

Esanqoba phakathi e England

Yitho omanqoba

Esanqoba phakathi e London

Yitho omanqoba

Esanqoba phakathi e England

Somebody say ih hih ih hih ih

Somebody sing hello, hello, hello

Somebody say ih hih ih hih ih

Somebody cry why, why, why?

Somebody say ih hih ih hih ih

Somebody sing hello, hello, hello

Somebody say ih hih ih hih ih

Somebody cry why, why, why?

Kuluman

Kulumani, Kulumani sizwe

Singenze njani

Baya jabula abasi thanda yo

Ho

## CRAZY LOVE, VOL. II

*Words by Paul Simon*

Fat Charlie the Archangel

Sloped into the room

He said I have no opinion about this

And I have no opinion about that

Sad as a lonely little wrinkled balloon

He said well I don't claim to be happy

about this, boys

And I don't seem to be happy about

that

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

She says she knows about jokes

This time the joke is on me

Well, I have no opinion about that

And I have no opinion about me

Somebody could walk into this room

And say your life is on fire

It's all over the evening news

All about the fire in your life

On the evening news

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

Fat Charlie the Archangel

Files for divorce

He says well this will eat up a year of

my life

And then there's all that weight to

be lost

She says the joke is on me

I say the joke is on her

I said I have no opinion about that

Well, we'll just have to wait and confer

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

I don't want no part of this crazy love

I don't want no part of your love

## THAT WAS YOUR MOTHER

*Words by Paul Simon*

A long time ago, yeah  
Before you was born dude  
When I was still single  
And life was great  
I held this job as a traveling salesman  
That kept me moving from state  
to state

Well, I'm standing on the corner of  
Lafayette

State of Louisiana

Wondering where a city boy could go

To get a little conversation

Drink a little red wine

Catch a little bit of those Cajun girls

Dancing to Zydeco

Along come a young girl

She's pretty as a prayerbook

Sweet as an apple on Christmas day

I said good gracious can this be my luck

If that's my prayerbook

Lord let us pray

Well, I'm standing on the corner of  
Lafayette

State of Louisiana

Wondering what a city boy could do

To get her in a conversation

Drink a little red wine

Dance to the music of Clifton Chenier

The King of the Bayou

Well, that was your mother

And that was your father

Before you was born dude

When life was great

You are the burden of my generation

I sure do love you

But let's get that straight

Well, I'm standing on the corner of

Lafayette

Across the street from The Public

Heading down to the Lone Star Cafe

Maybe get a little conversation

Drink a little red wine

Standing in the shadow

of Clifton Chenier

Dancing the night away

## ALL AROUND THE WORLD

OR

## THE MYTH OF FINGERPRINTS

*Words by Paul Simon*

Over the mountain

Down in the valley

Lives a former talk-show host

Everybody knows his name

He says there's no doubt about it

It was the myth of fingerprints

I've seen them all and man

They're all the same

Well, the sun gets weary

And the sun goes down

Ever since the watermelon

And the lights come up

On the black pit town

Somebody says what's a better thing

to do

Well, it's not just me

And it's not just you

This is all around the world

Out in the Indian Ocean somewhere

There's a former army post

Abandoned now just like the war

And there's no doubt about it

It was the myth of fingerprints

That's what that old army post was for

Well, the sun gets bloody

And the sun goes down

Ever since the watermelon

And the lights come up  
On the black pit town  
Somebody says what's a better thing  
to do  
Well, it's not just me  
And it's not just you  
This is all around the world

Over the mountain  
Down in the valley  
Lives the former talk-show host  
And far and wide his name was known  
He said there's no doubt about it  
It was the myth of fingerprints  
That's why we must learn to live alone

### THE BOY IN THE BUBBLE

*Words by Paul Simon*

It was a slow day  
And the sun was beating  
On the soldiers by the side of the road  
There was a bright light  
A shattering of shop windows  
The bomb in the baby carriage  
Was wired to the radio

These are the days of miracle and  
wonder

This is the long distance call  
The way the camera follows us in  
slo-mo

The way we look to us all  
The way we look to a distant  
constellation

That's dying in a corner of the sky  
These are the days of miracle and  
wonder

And don't cry baby, don't cry  
Don't cry

It was a dry wind  
And it swept across the desert  
And it curled into the circle of birth  
And the dead sand  
Falling on the children  
The mothers and the fathers  
And the automatic earth

These are the days of miracle and  
wonder

This is the long distance call  
The way the camera follows us in  
slo-mo

The way we look to us all  
The way we look to a distant  
constellation

That's dying in a corner of the sky  
These are the days of miracle and  
wonder

And don't cry baby, don't cry  
Don't cry

It's a turn-around jump shot  
It's everybody jump start  
It's every generation throws a hero up  
the pop charts  
Medicine is magical and magical is art  
The Boy in the Bubble  
And the baby with the baboon heart

And I believe  
These are the days of lasers in the  
jungle

Lasers in the jungle somewhere  
Staccato signals of constant  
information

A loose affiliation of millionaires  
And billionaires and baby  
These are the days of miracle and  
wonder

This is the long distance call  
The way the camera follows us in  
slo-mo

The way we look to us all  
The way we look to a distant  
constellation

That's dying in a corner of the sky

These are the days of miracle and  
wonder  
And don't cry baby, don't cry  
Don't cry

### GRACELAND

*Words by Paul Simon*

The Mississippi Delta was shining  
Like a National guitar  
I am following the river  
Down the highway  
Through the cradle of the civil war

I'm going to Graceland  
Graceland

In Memphis Tennessee  
I'm going to Graceland  
Poorboys and Pilgrims with families  
And we are going to Graceland  
My traveling companion is nine  
years old

He is the child of my first marriage  
But I've reason to believe  
We both will be received  
In Graceland

She comes back to tell me she's gone  
As if I didn't know that

As if I didn't know my own bed  
As if I'd never noticed  
The way she brushed her hair from  
her forehead

And she said losing love  
Is like a window in your heart  
Everybody sees you're blown apart  
Everybody sees the wind blow

I'm going to Graceland  
Memphis Tennessee

I'm going to Graceland  
Poorboys and Pilgrims with families  
And we are going to Graceland  
And my traveling companions  
Are ghosts and empty sockets  
I'm looking at ghosts and empties  
But I've reason to believe  
We all will be received  
In Graceland

There is a girl in New York City  
Who calls herself the human  
trampoline

And sometimes when I'm falling,  
flying

Or tumbling in turmoil I say  
Oh, so this is what she means  
She means we're bouncing into  
Graceland

And I see losing love  
Is like a window in your heart  
Everybody sees you're blown apart  
Everybody feels the wind blow

In Graceland, in Graceland  
I'm going to Graceland  
For reasons I cannot explain  
There's some part of me wants to see  
Graceland

And I may be obliged to defend  
Every love, every ending  
Or maybe there's no obligations now  
Maybe I've a reason to believe  
We all will be received  
In Graceland

### I KNOW WHAT I KNOW

*Words by Paul Simon*

She looked me over  
And I guess she thought  
I was all right  
All right in a sort of a limited way  
For an off-night  
She said don't I know you

From the cinematographer's party

I said who am I  
To blow against the wind

I know what I know  
I'll sing what I said  
We come and we go  
That's a thing that I keep  
In the back of my head

She said there's something about you  
That really reminds me of money

She is the kind of a girl  
Who could say things that  
Weren't that funny  
I said what does that mean  
I really remind you of money  
She said who am I  
To blow against the wind

I know what I know  
I'll sing what I said  
We come and we go  
That's a thing that I keep  
In the back of my head  
She moved so easily  
All I could think of was sunlight

I said aren't you the woman  
Who was recently given a Fulbright  
She said don't I know you  
From the cinematographer's party  
I said who am I  
To blow against the wind

I know what I know  
I'll sing what I said  
We come and we go  
That's a thing that I keep  
In the back of my head

### GUMBOOTS

*Words by Paul Simon*

I was having this discussion  
In a taxi heading downtown  
Rearranging my position  
On this friend of mine who had  
A little bit of a breakdown  
I said breakdowns come  
And breakdowns go  
So what are you going to do about it  
That's what I'd like to know

You don't feel you could love me  
But I feel you could

It was in the early morning hours  
When I fell into a phone call  
Believing I had supernatural powers  
I slammed into a brick wall  
I said hey, is this my problem?  
Is this my fault?

If that's the way it's going to be  
I'm going to call the whole thing  
to a halt

You don't feel you could love me  
But I feel you could  
You don't feel you could love me  
But I feel you could

I was walking down the street  
When I thought I heard this voice say  
Say, ain't we walking down the same  
street together

On the very same day  
I said hey Señorita that's astute  
I said why don't we get together  
And call ourselves an institute

You don't feel you could love me  
But I feel you could  
You don't feel you could love me  
But I feel you could

### DIAMONDS ON THE SOLES OF HER SHOES

*Words by Paul Simon*

(a-wa) O kodwa u zo-nge li-sa  
namhlange  
(a-wa a-wa) Si-bona kwenze ka kanjani  
(a-wa a-wa) Amanto mbazane ayeza

She's a rich girl  
She don't try to hide it  
Diamonds on the soles of her shoes

He's a poor boy  
Empty as a pocket  
Empty as a pocket with nothing to lose  
Sing Ta na na  
Ta na na na

She got diamonds on the soles of her  
shoes  
She got diamonds on the soles of her  
shoes

Diamonds on the soles of her shoes  
Diamonds on the soles of her shoes

People say she's crazy  
She got diamonds on the soles of her  
shoes

Well that's one way to lose these  
Walking blues  
Diamonds on the soles of her shoes

She was physically forgotten  
Then she slipped into my pocket  
With my car keys  
She said you've taken me for granted  
Because I please you  
Wearing these diamonds

And I could say Oo oo oo  
As if everybody knows  
What I'm talking about  
As if everybody here would know  
Exactly what I was talking about  
Talking about diamonds on the soles  
of her shoes

She makes the sign of a teaspoon  
He makes the sign of a wave  
The poor boy changes clothes  
And puts on after-shave  
To compensate for his ordinary shoes

And she said honey take me dancing  
But they ended up by sleeping  
In a doorway  
By the bodegas and the lights on  
Upper Broadway  
Wearing diamonds on the soles of their  
shoes

And I could say Oo oo oo  
And everybody here would know  
What I was talking about  
I mean everybody here would know  
exactly

What I was talking about  
Talking about diamonds

People say I'm crazy  
I got diamonds on the soles of my shoes  
Well that's one way to lose  
These walking blues  
Diamonds on the soles of my shoes

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# 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 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first system includes a guitar chord diagram for E major. 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

A E B

na na, \_\_\_\_\_ ta na na na. She got dia - monds on the soles of her shoes, -

This system contains the first line of music. It features three guitar chord diagrams: A (0 2 2 0 0 0), E (0 2 2 0 0 0), and B (0 2 2 0 0 0). The vocal line begins with 'na na, \_\_\_\_\_' followed by 'ta na na na.' and 'She got dia - monds on the soles of her shoes, -'. The piano accompaniment consists of a treble and bass clef with chords and a bass line.

E A E

dia - monds on the soles of her shoes, - dia -

This system contains the second line of music. It features three guitar chord diagrams: E (0 2 2 0 0 0), A (0 2 2 0 0 0), and E (0 2 2 0 0 0). The vocal line continues with 'dia - monds on the soles of her shoes, -' and 'dia -'. The piano accompaniment continues with chords and a bass line.

B E B

monds on the soles of her shoes, - dia - monds on the soles of her shoes, -

This system contains the third line of music. It features three guitar chord diagrams: B (0 2 2 0 0 0), E (0 2 2 0 0 0), and B (0 2 2 0 0 0). The vocal line continues with 'monds on the soles of her shoes, -' and 'dia - monds on the soles of her shoes, -'. The piano accompaniment continues with chords and a bass line.

E A E

dia - monds on the soles of her shoes. \_\_\_\_\_

This system contains the fourth line of music. It features three guitar chord diagrams: E (0 2 2 0 0 0), A (0 2 2 0 0 0), and E (0 2 2 0 0 0). The vocal line concludes with 'dia - monds on the soles of her shoes. \_\_\_\_\_'. The piano accompaniment concludes with chords and a bass line.

Slightly faster (♩ = ♪)

Tacet

F Bb C

This system shows the beginning of the piece. It starts with a 'Tacet' instruction. Above the staff, there are three guitar chord diagrams: F, Bb, and C. The piano accompaniment begins with a series of chords and a melodic line in the right 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. Above the staff, there are four guitar chord diagrams: F, Bb, C, and F. The vocal line enters with the lyrics 'Peo - ple say she's cra - zy, she got She makes the sign of — the tea - spoon,'.

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 continues the piano accompaniment. Above the staff, there are five guitar chord diagrams: Bb, C, F, Bb, and C. The vocal line continues with the lyrics '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'.

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 piano accompaniment. Above the staff, there are four guitar chord diagrams: F, Bb, C, and F. The vocal line concludes with the lyrics '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.'

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

C

F

Bb C

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 Bb C 0 0 F Bb C 0 0

The first system of music features a guitar part with six chords: F, Bb, C (with two 0s), F, Bb, and C (with two 0s). Below the guitar part is a piano accompaniment consisting of a treble and bass clef staff with a melody and harmonic accompaniment.

F Bb 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 chords F, Bb, C (with two 0s), and F. The lyrics are: "Peo - ple say I'm cra - zy, I got dia - monds on the soles\_ of my shoes. Well, -". The piano accompaniment continues with a consistent rhythmic pattern.

Bb C 0 0 F Bb 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 chords Bb, C (with two 0s), F, Bb, and C (with two 0s). The lyrics are: "that's one way to lose these walk-ing blues. Dia-monds on the soles\_ of my shoes." The piano accompaniment continues.

*Repeat and fade*

F Bb C 0 0

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

The fourth system features a guitar part with chords F, Bb, and C (with two 0s). The lyrics are: "Ta na na na na, ta na na na na." The piano accompaniment continues with a consistent rhythmic pattern.

# UNDER AFRICAN SKIES

Words and Music By  
PAUL SIMON

Moderately fast (♩ = ♩<sup>3</sup>)

E♭

A♭

E♭/B♭

B♭

E♭

A♭



Musical notation for the first system, including piano accompaniment and guitar chords.

E♭/B♭

B♭

E♭

A♭

E♭/B♭

B♭



Musical notation for the second system, including lyrics: "Jo ear - seph's face was", "ear - ly mem - ry".

E♭

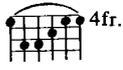
A♭

E♭/B♭

B♭

E♭

A♭



Musical notation for the third system, including lyrics: "black mis - as - sion - night. mu - sic The pale ring - yel - low", "ring - ing".

$E_b/B_b$   
x
 $B_b$ 
 $E_b$ 
 $A_b$   
4fr.
 $E_b/B_b$   
x
 $B_b$

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

$E_b$ 
 $A_b$   
4fr.
 $E_b/B_b$   
x
 $B_b$ 
 $E_b$ 
 $A_b$   
4fr.

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

$E_b/B_b$   
x
 $B_b$ 
 $E_b$ 
 $A_b$   
4fr.
 $E_b/B_b$   
x
 $B_b$

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

$E_b$ 
 $A_b$   
4fr.
 $E_b/B_b$   
x
 $B_b$ 
 $E_b$ 
 $A_b$   
4fr.

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

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

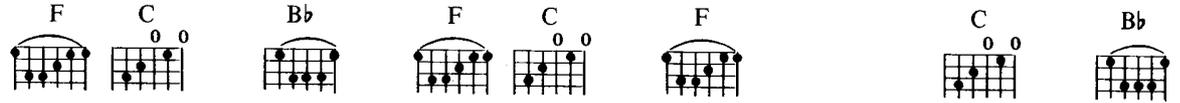
*D.S. (lyric 1) al Coda*

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

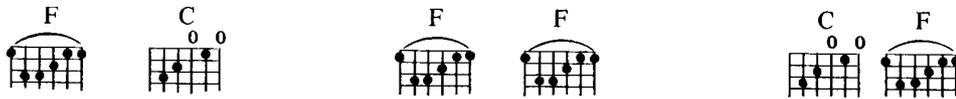
# YOU CAN CALL ME AL

Words and Music By  
PAUL SIMON

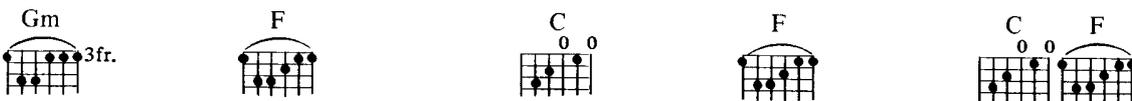
Moderately



*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 <sup>0 0</sup> B $\flat$  F C <sup>0 0</sup> F C <sup>0 0</sup> B $\flat$

— pal. I can call you Bet - ty and

To Coda  $\text{Coda symbol}$  1.

F C <sup>0 0</sup> F C <sup>0 0</sup> B $\flat$  F C <sup>0 0</sup> F

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

2.

F C <sup>0 0</sup> B $\flat$  F C <sup>0 0</sup> F

Tacet

call me Al. Call me Al.

D.C. al Coda  $\text{Coda symbol}$

Coda

F C Bb F C F

call me Al. Call me.

Detailed description: This system contains the first six measures of the piece. It features a vocal line with lyrics 'call me Al. Call me.' and a piano accompaniment. Above the vocal line, guitar chords are indicated: F, C (with two 0s), Bb, F, C (with two 0s), and F. The piano part consists of chords in the right hand and a melodic line in the left hand.

F C F Gm F C F C F

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

Detailed description: This system contains the next six measures. The vocal line has lyrics 'Na na na na na na na. Na na na na'. The piano accompaniment continues with chords and a melodic line. Guitar chords are indicated above the vocal line: F, C (with two 0s), F, Gm, F, C (with two 0s), F, C (with two 0s), and F.

Gm F C F F Gm C

Na na na na na. Hm, hm,

Detailed description: This system contains the next six measures. The vocal line has lyrics 'Na na na na na. Hm, hm,'. The piano accompaniment continues. Guitar chords are indicated above the vocal line: Gm (with 3fr.), F, C (with two 0s), F, F, Gm (with 3fr.), and C (with two 0s).

F 1. Gm C 2. Gm C F

hm hm.

Detailed description: This system contains the final six measures. The vocal line has lyrics 'hm hm.'. The piano accompaniment concludes the piece. Guitar chords are indicated above the vocal line: F, 1. Gm (with 3fr.), C (with two 0s), 2. Gm (with 3fr.), C (with two 0s), and F.

Tacet

The first system consists of a treble clef staff with a 'Tacet' instruction and a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

F C Bb F C F C Bb

A row of eight guitar chord diagrams corresponding to the chords F, C, Bb, F, C, F, C, and Bb. Each diagram shows the fretting pattern on a six-string guitar.

The second system continues the musical notation with a treble clef staff and a grand staff with piano accompaniment. It includes repeat signs and dynamic markings.

Repeat and fade

F C F C Bb

A row of five guitar chord diagrams corresponding to the chords F, C, F, C, and Bb.

The third system features a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "If you'll be my bod - y - guard. I can call you Bet - ty." The piano part provides accompaniment for the vocal line.

F C F F C Bb F C F

A row of nine guitar chord diagrams corresponding to the chords F, C, F, F, C, Bb, F, C, and F.

The fourth system continues the musical notation with a treble clef staff and a grand staff with piano accompaniment, concluding the piece with a final cadence.

# CRAZY LOVE, VOL. II

Words and Music By  
PAUL SIMON

Moderately fast (♩ = ♪<sup>3</sup>)

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

3 3 3 3 3 3 3 3

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 —

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

3 3 3 3 3 3 3 3

room.  
 me.  
 voice.

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

G  Am7  G/D  D 

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  Am7  G/D  D  G  Am7 

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



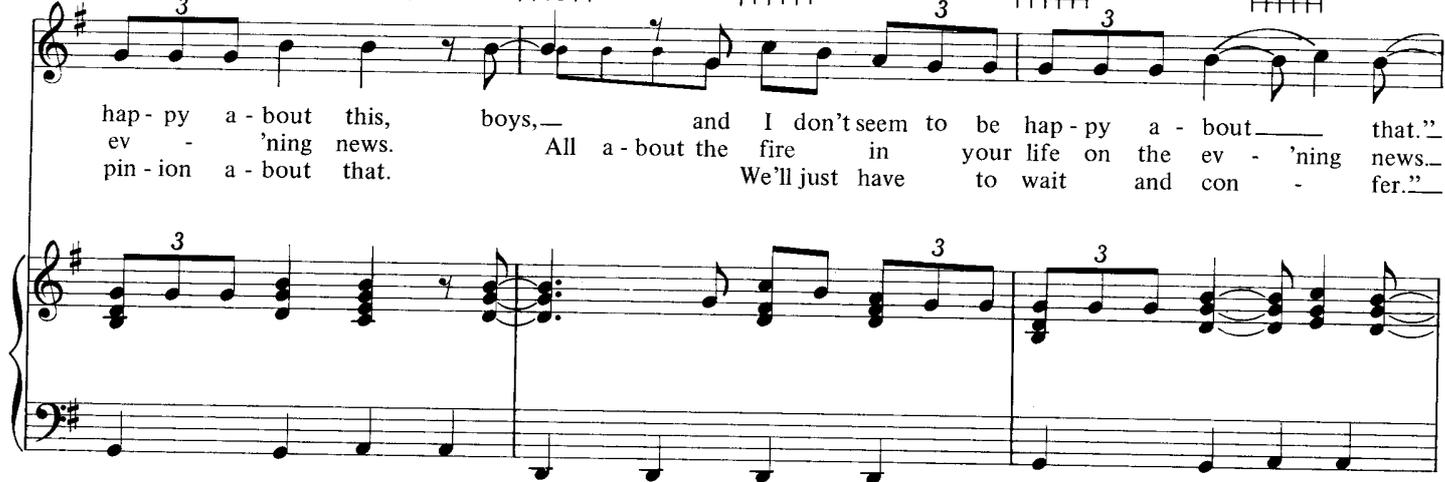
G/D  D  Em  D  C  D 

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 -



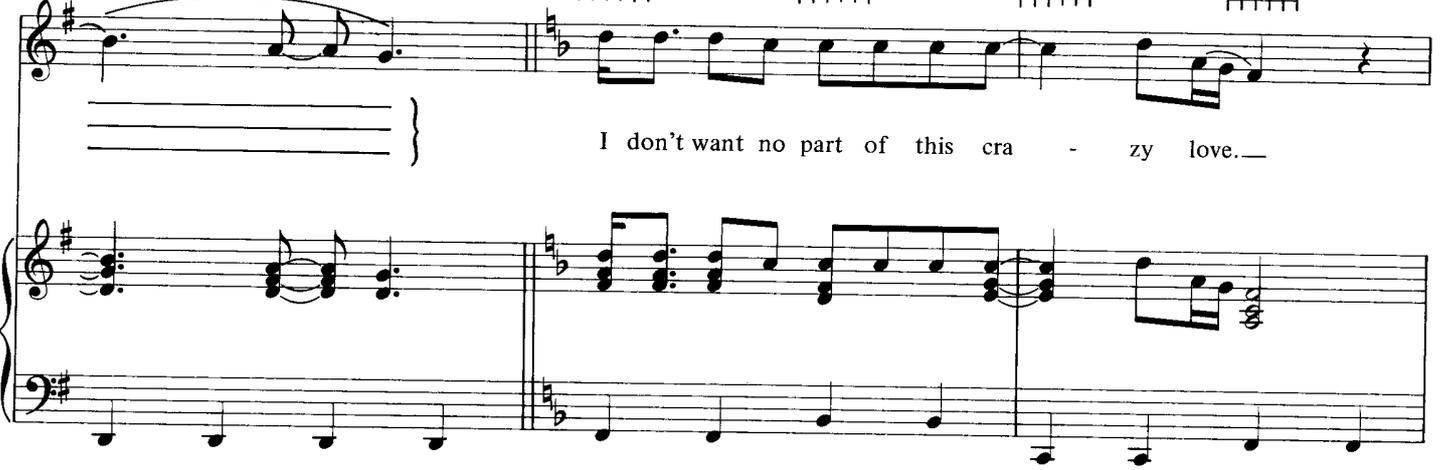
G  Am7  G/D  D  G  Am7 

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." —



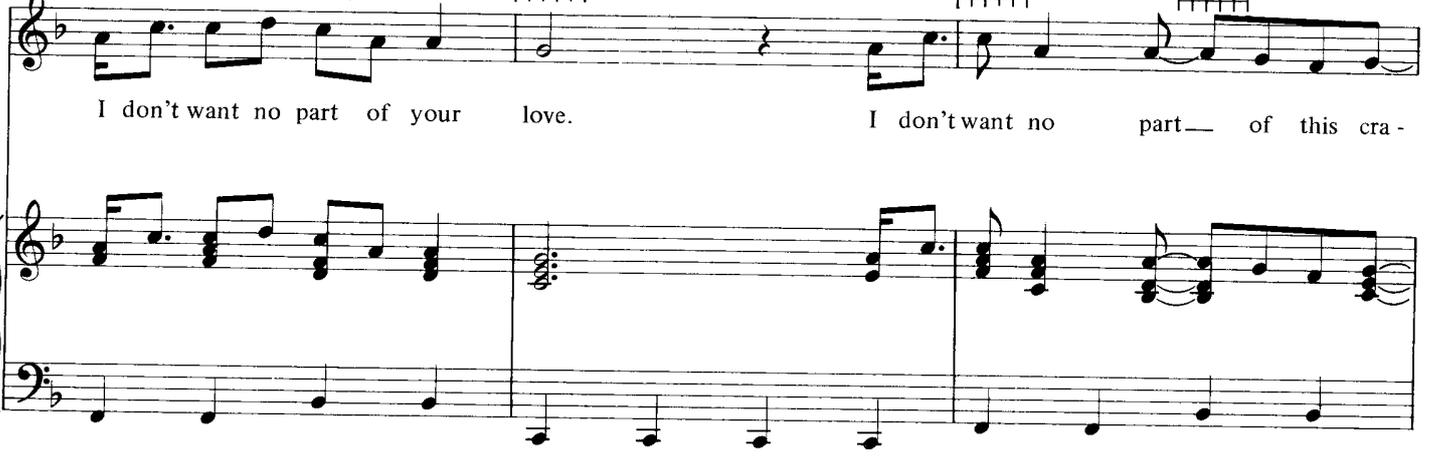
G/D  D  F  Bb  C  F 

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 3. C 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,

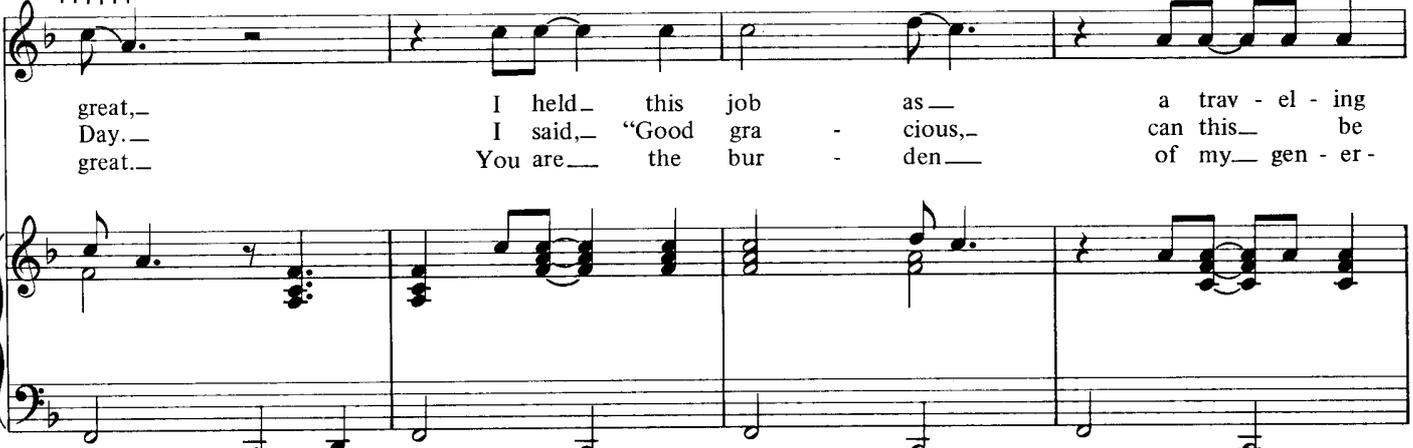


when I— was still sin - gle and life was  
sweet as— an ap - ple on Christ - mas  
be - fore— you was born, dude, when life was

F



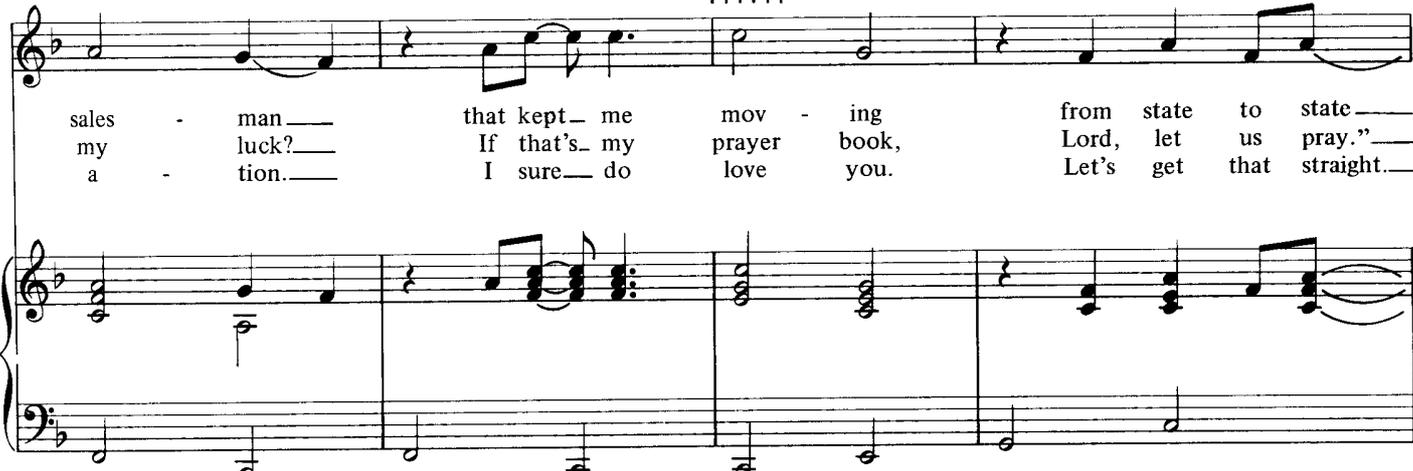
great, I held this job as a trav - el - ing  
 Day, I said, "Good gra - cious, can this be  
 great, You are the bur - den of my gen - er -



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.



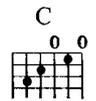
F



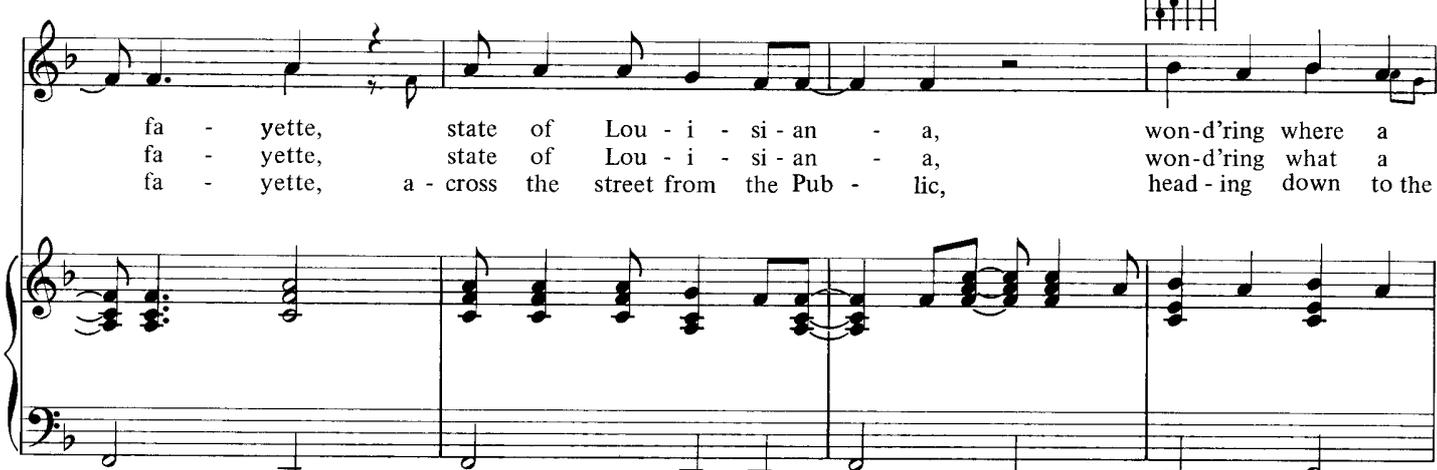
Well, I'm stand - ing on the cor - ner of La -  
 Well, I'm stand - ing on the cor - ner of La -  
 Well, I'm stand - ing on the cor - ner of La -



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.—

1.2.



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

3. 



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\_



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,



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



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 }

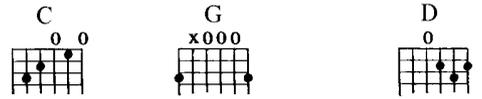
er since the wa - ter - mel - lon. And the lights\_ come up on a black\_

C 0 0 G x000

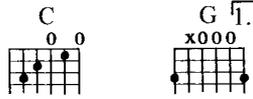
— pit town... Some - bod -

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 —



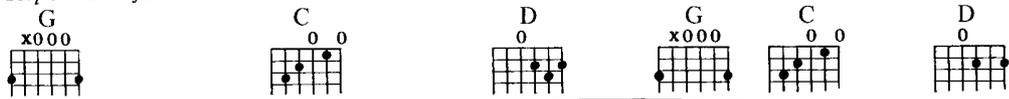
— a - round the world. —

1. | 2.

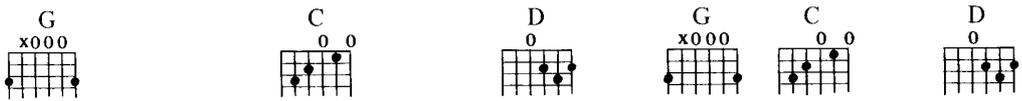
*D.S. al Coda*

Coda

*Repeat and fade*



Oo, — — — — — wee oo, oh, — ay. —



Whoa, live on, live on, live on.

# 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.

In the summer of 1984, a friend gave me a cassette of an album called **GUMBOOTS: ACCORDION JIVE HITS, VOLUME II**. It sounded vaguely like '50s rock 'n' roll out of the Atlantic Records school of simple three-chord pop hits: **MR. LEE** by the Bobettes, **JIM DANDY** by Laverne Baker. It was very up, very happy music—familiar and foreign-sounding at the same time. The instrumentation (accordion, bass, drums and electric guitars) and the name of the record label (Gallo Records) made me think that **GUMBOOTS** probably hadn't been recorded by an American or British band.

In fact, the album turned out to be "township jive" or "Mbaqanga"—the street music of Soweto, South Africa.

With the help of Warner Bros. Records, I was put in touch with Hilton Rosenthal, a record producer working in Johannesburg and known for having produced the group Juluka, the first racially-integrated band to become a hit in South Africa. He sent me twenty or so albums that covered the spectrum of black music from traditional to funk and I began to listen to South African music steadily.

In February '85, my friend and engineer Roy Halee and I flew to Johannesburg to record with three groups that I had heard on these records: Tao Ea Matsekha, General M.D. Shirinda and the Gaza Sisters, and the Boyoyo Boys Band using on **GUMBOOTS: ACCORDION JIVE HITS, VOLUME II**.

**THE BOY IN THE BUBBLE** was recorded with Tao Ea Matsekha (the name means "Lion of Matsekha"), a group from Lesotho. Their music, described as "Sotho traditional" on their album jacket, had a very powerful medium-paced rhythmic groove with the bass playing lead and accordion supplying harmonic structure.

**GRACELAND** is less typical of South African music than most of the other tracks, largely because of the flexibility and collaborative musical gifts of two extraordinary musicians—fretless bass player Baghiti Khumalo and guitarist Ray Phiri. In fact, it almost has the feel of American country music. After the recording session, Ray told me that he'd used a relative minor chord—something not often heard in South African music—because he said he thought it was more like the chord changes he'd heard in my music. The addition some months later of Demola Adepoju, the pedal steel guitarist with the King Sonny Ade band of Nigeria, also contributes a musical texture that is common to both American country music and West African Music.

The music for **I KNOW WHAT I KNOW** comes from an album by General M.D. Shirinda and the Gaza Sisters, a Shangaan group from Gazankulu, a small town near Petersburg in northern South Africa. As more and more Shangaan people have migrated to Johannesburg, their music has grown increasingly popular, and several Shangaan records have recently become hits. An unusual style of guitar playing and the distinctive sound of the women's voices were what attracted me to this group in the first place.

**GUMBOOTS**, the track I first fell in love with, is the term used to describe the type of music favored by miners and railroad workers in South Africa. The term refers to the heavy boots they wear on a job. We added saxophone solos to the original track, using soprano and alto saxes—instruments often heard in bands playing "township jive" music.

**DIAMONDS ON THE SOLES OF HER SHOES** was recorded in May of '86 in New York a week after an appearance with Ladysmith Black Mambazo and the Soweto Rhythm Section on "Saturday Night Live." The beginning is a collaboration with Ladysmith and the body of the song has a "township jive" beat similar to **GUMBOOTS**. Youssou

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 OF HER SHOES  
 GRACELAND  
 GUMBOOTS  
 HOMELESS  
 I KNOW WHAT I KNOW  
 THAT WAS YOUR MOTHER  
 UNDER AFRICAN SKIES  
 YOU CAN CALL ME AL



N'dour is a popular singer from Senegal. He and two percussionists from his band were overdubbed onto the South African rhythm section.

Returning to the chronological development of the album, three months after the trip to Johannesburg, I brought the rhythm sections of Ray Phiri, Baghiti Khumalo and Isaac Mtshali to New York. Our work together resulted in the next two tracks, **YOU CAN CALL ME AL**, a kind of South African funk/dance groove, and **UNDER AFRICAN SKIES**, which Hilton Rosenthal describes as a Zulu walking rhythm. The pennywhistle solo on **YOU CAN CALL ME AL** is played by Morris Goldberg, a white South African who's been living in New York since the mid '60s.

**HOMELESS** was co-written with Joseph Shabalala, composer and lead singer of Ladysmith Black Mambazo. I'd seen Ladysmith on the BBC documentary "Rhythm of Resistance: The Music of South Africa." The ten-member a capella church group take their name from the township of Ladysmith, their home near Durban on the Indian Ocean. They are one of their country's best-known and loved groups.

Joseph Shabalala and I wrote in English and in Zulu, starting the piece in the middle and working outwards to the beginning and the end. The process began when I sent him a demo of **HOMELESS** with the melody and words: "We are homeless, homeless/moonlight sleeping on the midnight lake." In my note accompanying the cassette, I suggested that he make any changes in harmony or words that he wanted, and told him to feel free to continue the story in Zulu, adding whatever melodic changes he felt appropriate.

A month later we met for the first time in London's Abbey Road studios. After hearing Joseph's additions to the song, both felt we were on to something and decided to expand the piece. Thinking of a track from one of my favorite Ladysmith albums, I tried writing English lyrics that would slip into that pre-existing song. This is the "somebody say..." section, and we used it as a bridge from the end of the "homeless..." lyrics to the Zulu part that follows.

At this point, we attached a typical Ladysmith ending, one that Joseph had used on many of his songs. A rough translation of these final words comes out as, "We would like to announce to the entire nation that we are the best at singing in this style." That concluded day one.

On the second day, the group showed me an introduction they'd worked on late into the night. The melody came from a traditional Zulu wedding song, but the new lyrics now told of people living in caves on the side of a mountain, cold and hungry, their fists used as pillows. This new introduction fell into the body of the song and completed the collaboration.

The musicians playing on **CRAZY LOVE** are part of a band called Stimela, which has had several hits on the local South African charts. This is guitarist Ray Phiri's group, but his playing on **CRAZY LOVE** is more like the music of Malawi and Zimbabwe—more gentle and syncopated than the hard 4/4 rhythms of Soweto.

Searching for a musical connection to home, I thought of accordion and saxophone music I'd heard in South Africa, and the Zydeco bands of Cajun Louisiana. Dicky Landry, a composer and saxophone player who splits his time between Cecilia, Louisiana, and New York City, introduced me to Good Rockin' Dopsie And The Twisters. I watched them work a dance hall bar in Lafayette, Louisiana, and the next day we began our recording sessions in a small studio behind a music store.

Los Lobos is a well known East L.A. band whose music I admire. They also use accordion and saxophone, and combine them with straight-ahead rock 'n' roll. The Los Lobos sessions were completed in June of '85 at Amigo Studios in Los Angeles.

Paul Simon, May 1986



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