

Simon & Garfunkel for Ukulele



John Timney
Ukulele Workshop

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Introduction


The temptation to call this "Simon&Garfunkelele" was almost overwhelming. Almost.

Simon & Garfunkel (S&G from here on) released only **five** studio-recorded albums across the surprisingly short span of six years. The first, "Wednesday Morning 3AM", was a relative failure on release in October 1964 but it sold better when it was re-released in 1966. This was followed by "Sounds Of Silence" (January 1966), "Parsley Sage Rosemary & Thyme" (October 1966), "Bookends" (April 1968) and "Bridge Over Troubled Water" (January 1970). By the time this last album was released, the tensions that were *always* obvious between the duo boiled over and they went their separate ways soon after, with both releasing solo albums from then on. There were - of course - reconciliations and compilations but very little that was actually "new S&G". Perhaps "My Little Town" but not much else.

Selecting S&G songs¹ that are suitable for the ukulele is something of a challenge. The S&G close harmony singing style (highly reminiscent of the Everly Brothers) suits tenor male voices best. Art Garfunkel had a truly superb voice with a very strong top end. Paul Simon was a more than capable singer. So the singing isn't *really* the challenge. The real challenge comes in the arrangements. A high percentage of their output involved elements of rock (electric guitar, drums) and/or keyboards (e.g. "Bridge Over Troubled Water"); none of which really transfer easily to the standard uke (even though nearly everything is included here). However, there remains some extraordinary work that ukes² up very well. I've included songs here that, quite frankly, do not work on the uke but I felt that leaving them out wasn't really an option. I have only left out songs that are, in my ever so humble opinion, unplayable on the ukulele, terrible or were not S&G songs to start with.

Most of the works here have been "ukulele-adapted" to some extent and some of the chords reappraised in ukulele style. I've included virtually all chord of the diagrams for GCEA-tuned ukes with every song (even though I tend to play a DGBE-tuned baritone); even some of the easy ones where, let's face it, you really don't need them.

It isn't *always* possible to put the songs in the singalong/playalong key, so I've put them as close as possible to the original but in an accessible key. To sing along with Paul and Art you might need to use a capo or just not play your uke. Look in the performance notes for guidance.

Each song has performance notes. These are - in effect - serving suggestions. **All** can be safely ignored. The usual musical symbol for repeat (viz. ||: :||) is used but actual musical notation is very scarce. However, you will see the symbol:  here and there. This is where the "workshop" in the title comes into its own. These are things to work on that can't simply be written without a lot of paper being used and they are better demonstrated,

As with all things like this, there is a "thank you" list: Chris, Maureen & Sarah. Big thanks for all the help, suggestions and proofreading.

John Timney
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¹ They are, technically, all Paul Simon songs; Art Garfunkel didn't write any of them.

² You will, no doubt, be familiar with the transitive verb "to uke"

What You Need For This Workshop

You are going to need a ukulele.

The following are more than acceptable:

Soprano, Concert or Tenor tuned GCEA with the regular re-entrant G string (4th string).

Soprano, Concert or Tenor tuned GCEA with a "low G".

All the chord diagrams and tabs will suit any GCEA-tuned ukulele

If you play the DGBE-tuned Baritone Uke (or a Tenor Uke tuned this way) this workshop is **still** for you. But the chord diagrams won't mean much. You could bring a capo (see below) and put it on the 5th fret to make your DGBE-tuning into GCEA-tuning. Alternatively, you might just like to bring a really good chord sheet. The tabs won't work for you unless you have a capo on the 5th fret. I am planning to do other workshops just for DGBE-tuned ukes; but not quite yet.

The capo (that's a picture of one on the right) gets mentioned quite a lot throughout this book. Paul Simon (typical guitarist!) uses the capo a lot! The capo enables you to play chords in quite unsuitable keys. For example, standard ukulele players have a pathological hatred of the key of E Major. The [E] chord is quite a difficult shape. So, if you are looking at a song which goes [E] [C#m] [A] [B] and getting ready to turn the page on to something else, just clip on a capo on the 2nd fret and play [D] [Bm] [G] [A] - altogether simpler.



Whether you use a plectrum (a.k.a. pick) or not is up to you. I nearly always do. I use a selection of Jim Dunlop picks; a 0.38mm for light delicate work, a 0.46mm for standard playing and a 0.60mm for heavy stuff. I also play the Baritone Ukulele more than any other kind of uke. I know what you are thinking: ex-guitarist. You'd be right. That's where I learned all these Simon & Garfunkel songs.

S&G songs can be quite simple (e.g. "The Boxer") or fiendishly difficult (e.g. "Overs") so the suitability of these songs (depending on whether you are a beginner, improver or expert) spans a big range. If you find something too hard to play, just sing.

Wednesday Morning 3AM



This was the debut S&G studio album, produced by Tom Wilson and Roy Halee. It was recorded in March 1964 and released in October. It was, basically, a flop. Paul moved to London after its release (where he met Kathleen Chitty of "Kathy's Song" and "America" fame) and Art continued his studies at Columbia University. The album was re-released in January 1966 to capitalise on the duo's newly found chart success with "The Sound Of Silence" and sold a *lot* more copies. It was released in the UK in 1968.

Only **three** make it to this collection. The album (in alphabetical order) and writing credits are

"Benedictus"	Orlando di Lasso
"Bleeker Street"	Paul Simon
"Go Tell It On The Mountain"	Traditional
"He Was My Brother"	Paul Kane (aka Paul Simon)
"Last Night I Had The Strangest Dream"	Ed McCurdy
"Peggy-O"	Traditional
"Sparrow"	Paul Simon
"The Sounds of Silence"	Paul Simon
"The Sun Is Burning"	Ian Campbell
"The Times They Are A-Changin'"	Bob Dylan
"Wednesday Morning 3AM"	Paul Simon
"You Can Tell The World"	Bob Gibson & Bob Camp

This is a very "folky" album and obviously different from later work. The few songs from this album that are included here are in **bold**. Why is "The Sounds Of Silence" not included? Just hang on a minute³. "He Was My Brother" was not included on the original album but did make it to the 2001 re-mix. It was, however, on "The Paul Simon Songbook" which is not S&G. It doesn't make the cut here.

Incidentally, the first record released by S&G (when they were called "Tom & Jerry") was "Hey Schoolgirl"⁴. If you ever want to hear a terrible rip-off of the Everly Brothers go have a listen. There is no way that "Hey Schoolgirl" was every going to make it into this collection.

³ The eagle-eyed among you will notice "Sounds" rather than "Sound". Not a typo. Honest.

⁴ This featured Paul Simon's father on the double bass.

Bleeker Street

Intro: [G] [Bm] [C] [G]

[G] Fog's rollin' [Bm] in off the [C] East River [G] Bank
Like a [Am] shroud [D] it covers [G] Bleecker [Em] Street
Fills the [B7] alleys where men [C] sleep
Hides the [G] shepherd [D] from the [Em] sheep
[G] [C] [G] [G]

[G] Voices [Bm] leaking from a [C] sad ca-[G]-fé
Smiling [Am] faces [D] try to [G] under-[Em]-stand
I saw a [B7] shadow touch a [C] shadow's hand
On [G] Blee-[D]-cker [Em] Street
[G] [C] [G] [G]

[G] The poet [Bm] reads [C] his crooked [G] rhyme
Holy, [Am] holy [D] is his [G] sacra-[Em]-ment
Thirty [B7] dollars pays your [C] rent
On [G] Blee-[D]-cker [Em] Street
[G] [C] [G] [G]

[G] I heard a [Bm] church bell [C] softly [G] chime
In a [Am] me-[D]-lody sus-[G]-tain-[Em]-ing
It's a [B7] long road to [C] Canaan
On [G] Blee-[D]-cker [Em] Street
[G] [C] [G] [G]

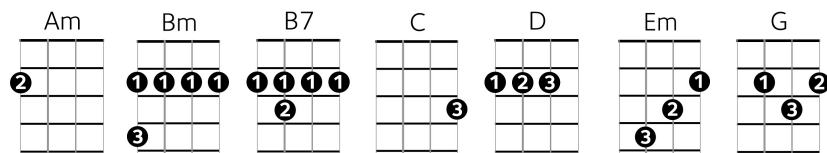
{Humming, words in your head}

[G] I heard a [Bm] church bell [C] softly [G] chime
In a [Am] me-[D]-lody sus-[G]-tain-[Em]-ing
It's a [B7] long road to [C] Canaan

{Sing this last line}

On [G] Blee-[D]-cker [G] Street [G]!

Chords:



Performance notes:

Tempo is around 100 BPM but it works a bit slower (IMHO).

Sung throughout in two voices pitched closely together.

The original is finger-picked throughout but it can be uke-strummed just as easily.

Curiously, this song is omitted from a lot of S&G collections. It isn't in "The Songs Of Paul Simon" or "The Little Black Songbook: Paul Simon". A bit hard to track down, but a lovely song. Played in E major on the album but transposed up to G major here. Bleeker Street is, incidentally, an east-west street in Manhattan that was, in the early 1960's, home to a lot of the New York bohemian activity.

Sparrow

Intro: [Gm] {fast strum}

[Gm] Who [F] will love a little sparrow?
Who's traveled [Eb] far and cries for [F] rest?
"Not [Gm] I," said the [C] oak tree
"I [F] won't share my [Dm] branches
With [C] no sparrow's nest
And my [F] blanket of [Dm] leaves
Won't [C] warm her cold [Gm] breast"

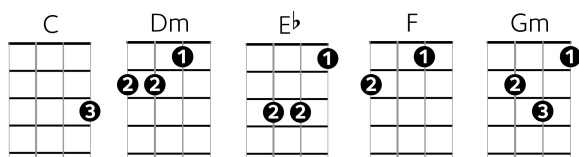
[Gm] Who [F] will love a little sparrow
And who will [Eb] speak a kindly [F] word?
"Not [Gm] I," said the [C] swan
"The [F] entire i-[Dm]-dea is [C] utterly absurd
I'd be [F] laughed at and [Dm] scorned
If the [C] other swans [Gm] heard"

[Gm] And who [F] will take pity in his heart
And who will [Eb] feed a starving [F] sparrow?
"Not [Gm] I," said the [C] golden wheat
"I [F] would if I [Dm] could but I [C] cannot, I know
I [F] need all my [Dm] grain to [C] prosper and [Gm] grow"

[Gm] Who [F] will love a little sparrow?
Will no one [Eb] write her eulo-[F]-gy?
[Gm] "I will" [C] said the Earth
"For [F] all I've cre-[Dm]-ated re-[C]-turns unto me
From [F] dust were ye [Dm] made and [C] dust ye shall [Gm] be"

Ending: [Gm]!


Chords:



Performance Notes:

There isn't much to say about this song; it is very simple and in the 1960's Folk Club style that Paul Simon must have been very used to. I think "allegorical" is the correct word but, let's be honest, it isn't one of their best..

Wednesday Morning 3AM

Intro: |: [F] [Gm] [Gm] [F] :| 

I can [F] hear the soft [Dm] breathing
Of the [Bb] girl that I [Am] love,
As she [F] lies here be-[Gm]-side me
A-[C]-sleep with the night,
And her [F] hair, in a [Dm] fine mist
[Bb] Floats on my [Am] pillow,
Re-[F]-flecting the [Gm] glow
Of the [Bb] win-[C]-ter moon-[F]-light. [Gm] [Gm] [F]

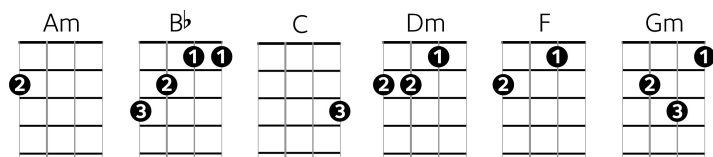
She is [F] soft, she is [Dm] warm,
But my [Bb] heart remains [Am] heavy,
And I [F] watch as her [Gm] breasts
Gently [C] rise, gently fall,
For I [F] know with the [Dm] first light
Of [Bb] dawn I'll be [Am] leaving,
And to-[F]-night will be [Gm] all I have
[Bb] Left [C] to re-[F]-call. [Gm] [Gm] [F]

Oh, [F] what have I [Dm] done,
[Bb] Why have I [Am] done it,
I've com-[F]-mitted a [Gm] crime,
I've [C] broken the law.
For [F] twenty-five [Dm] dollars
And [Bb] pieces of [Am] silver,
I [F] held up and [Gm] robbed
A [Bb] hard [C] liquor [F] store. [Gm] [Gm] [F]

My [F] life seems un-[Dm]-real,
My [Bb] crime an ill-[Am]-usion,
A [F] scene badly [Gm] written
In [C] which I must play.
Yet I [F] know as I [Dm] gaze
At my [Bb] young love be-[Am]-side me,
The [F] morning is [Gm] just a few [Bb] ho-[C]-urs a-[F]-way.

Ending: [Gm] [Gm] [F]!

Chords:



Performance Notes:

A simple song with a bouncy rhythm (around 105 BPM). It says "Moderately bright" on the sheet music. Strumming works best on the ukulele. This is the singalong key. The vocals are in two parts and it is difficult to discern the "lead" vocal. Perfect for a well-matched duet.

Sounds Of Silence



Sounds of Silence was the second (rather hurried) studio album by S&G, released on January 17, 1966. The album's title is a slight modification of the title of the duo's first major hit, "The Sound of Silence", which originally (confusingly) was released as "The Sounds of Silence". Without the knowledge of S&G, electric guitars, bass and drums were overdubbed. This new version was released as a single in September 1965, and opens the album. This was the album that really launched their career together and it remains a classic.

"A Most Peculiar Man"

"Anji"⁵

"April Come She Will"

"Blessed"

"Homeward Bound"

"I Am A Rock"

"Kathy's Song"

"Leaves That Are Green"

"Richard Cory"

"The Sound Of Silence"

"Somewhere They Can't Find Me"

"We've Got A Groovy Thing Goin'"

Again, the songs included here are in **bold**. All, except "Anji", were written by Paul Simon. The ones left out all failed my "suitable" criteria. "Somewhere They Can't Find Me" was just a (very poor!) reworking of "Wednesday Morning 3AM". "Blessed" is simply not a ukulele song; it is all electric guitars. "We've Got A Groovy Thing Goin'" is an awful song.

"Homeward Bound" (written, supposedly, in Wigan Station) was only included on UK releases of this album. It showed up on "Parsley Sage Rosemary & Thyme" in the US.

English singer-songwriter Billy Bragg lifted the opening lines of "Leaves That Are Green" ("I was 21 years when I wrote this song/I'm 22 now, but I won't be for long") for his song "A New England". These same lyrics can be found in the Kirsty MacColl version of this song. Released as a cover in 1984, the song was MacColl's biggest solo hit.

⁵ An instrumental by Davey Graham and spelled, incorrectly, as "Angie" on the original LP.

A Most Peculiar Man

Intro: [D] {four bars or safety}

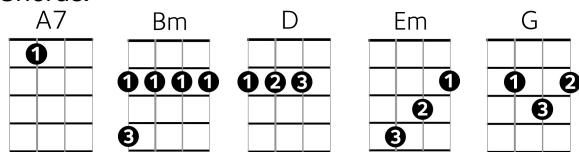
[D] He was a [D] most peculiar man
 [Em] That's what Mrs. Riordan says, and she should know
 [A7] She lived up-[D]-stairs from him
 [G] She said he was a [A7] most peculiar [D] man

He was a [D] most peculiar man
 [Em] He lived all alone
 Within a house, within a room, [A7] within him-[D]-self
 [G] [A7] A most peculiar [D] man

[D] He had no friends, he seldom spoke
 And [Em] no one in turn ever spoke to him
 'Cause he wasn't friendly and he didn't care
 [A7] And he wasn't like [D] them
 Oh [G] no, he was a [A7] most peculiar [D] man

[D] He died last Saturday {stronger single strums for the next four lines}
 He [Em] turned on the gas and he went to sleep
 With the windows closed so he'd never wake up
 To his silent world and his tiny room
 And Mrs. Riordan says he has a brother somewhere
 [A7] Who should be notified [D] soon
 And ② [G]! all the people [A7]! said
 "What a [D]! shame that he's ④ [Bm]! dead, {pause}
 But [G] wasn't he a [A7] most peculiar [D] man?"

Chords:




Performance Notes:

This is not quite the singalong key.. On the album it is in C# rather than D. I'm guessing that Simon's guitar was de-tuned half a tone. The sheet music has "Moderately slow" as a tempo instruction.

At ② the time signature changes from 4:4 to 2:4 for three bars. Back to 4:4 at ④

April Come She Will

Intro: see Tab 

[G] A-[C]-[G]-pril, [C] come she [G] will
 [Am] When streams are [Em] ripe and [Fmaj7] swelled with [Em] rain
 [C] May [D] she will [G] stay [Em]
 [Am] Resting [Em] in my [Am] arms a-[Em]-gain

[G] [C] [G] [G] [C] [G]

[G] Ju-[C]-[G]-ne [C] she'll change her [G] tune
 [Am] In restless [Em] walks, she'll [Fmaj7] prowl the [Em] night
 Ju-[C]-ly [D] she will [G] fl-[Em]-y
 [Am] And give no [Em] warning [Am] to her [Em] flight

[G] [C] [G] [G] [C] [G]

[G] Au-[C]-[G]-gust, [C] die she [G] must
 [Am] The autumn [Em] winds blow [Fmaj7] chilly and [Em] cold
 Sep-[C]-tem-[D]-ber I'll re-[G]-mem-[Em]-ber
 [Am] A love once [Em] new has [D] now grown [G] old

Outro: see Tab but end on [G]!

A pretty simple ukulele tab for the intro and outro:

Chords:

Performance Notes:

To sing along with this song is quite difficult. You would need a capo on the first fret and your uke would still need to be tuned slightly sharp. It is a lovely song to do with a single voice and a single uke. Although Paul Simon finger-picks this, it is a very simple strum. You might prefer the other form of [Fmaj7]: {5500} - it is a little easier than the one above.

Homeward Bound

Intro {play in free time}: [C] [F] [C] 

I'm [C] sitting in the railway station
Got a [Em] ticket for my destinat-[Gm6]-ion [A7] Mm...
[Dm] On a tour of one-night stands
My [Bb] suitcase and guitar in hand
And [C] every stop is neatly planned
For a poet and a [G7] one-man [C] band

Chorus:

[C] Homeward [F] bound
I wish I [C] was
Homeward [F] bound
[C] Home, where my [Dm7] thought's escaping
[C] Home, where my [Dm7] music's playing
[C] Home, where my [Dm7] love lies waiting
[G7] Silently [C] for me

[C] Every day's an endless stream
Of [Em] cigarettes and magaz-[Gm6]-ines [A7] Mm...
And [Dm] each town looks the same to me
The [Bb] movies and the factories
And [C] every stranger's face I see
Reminds me that I [G7] long to [C] be

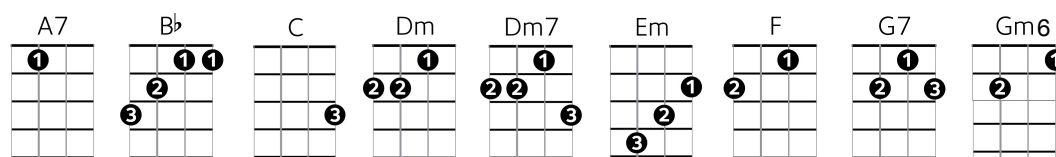
Chorus

To-[C]-night I'll sing my songs again
I'll [Em] play the game and pret-[Gm6]-end [A7] Mm...
But [Dm] all my words come back to me
In [Bb] shades of mediocrity
Like [C] emptiness in harmony
I need someone to [G7] comfort [C] me

Chorus

[C] [Cmaj7] Silently [C7] for me
{free time like the Intro} [C] [F] [C]!


Chords



Performance Notes:

On the album, this is played a tone lower than written here, in B-flat major. That isn't a great key on the uke so it has been transposed to C major. The chorus has been simplified for the ukulele.

I Am A Rock

Intro: [C] ① 

A winter's [C]! day
 In a [F]! deep and dark De-[C]!-cember
{pick up tempo} [Dm] I [G7] am a-[F]-lone [C]
 [Dm7] Gazing from my [Em7] window
 [Dm7] To the streets be-[Em7]-low
 On a [Dm] freshly fallen, [F] silent shroud of [G] snow
 [F] I am a [C] rock
 [F] I am an [G7] is-[C]-land [C] [Am]

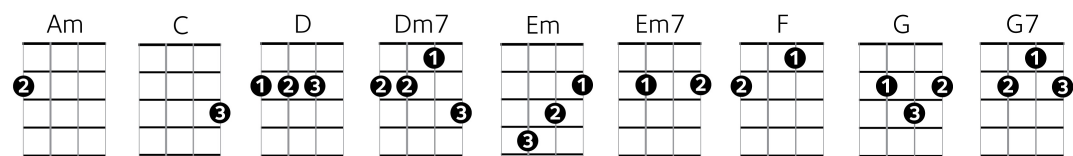
I've built [C] walls
 A [F] fortress, steep and [C] mighty
 That [Dm] none [G7] may [F] pene-[C]-trate
 I [Dm7] have no need of [Em7] friendship
 [Dm7] Friendship causes [Em7] pain.
 It's [Dm] laughter and it's [F] loving I dis-[G]-dain.
 [F] I am a [C] rock
 [F] I am an [G7] is-[C]-land [C] [Am]

Don't talk of [C] love
 Well, I've [F] heard the word be-[C]-fore
 It's [Dm] sleeping [G7] in my [F] memo-[C]-ry
 And I [Dm7] won't disturb the [Em7] slumber
 Of [Dm7] feelings that have [Em7] died
 If I [Dm] never loved, I [F] never would have [G] cried
 [F] I am a [C] rock
 [F] I am an [G7] is-[C]-land [C] [Am]

I have my [C] books
 And my [F] poetry to pro-[C]-tect me
 I am [Dm] shield-[G7]-ed in my [F] arm-[C]-our
 [Dm7] Hiding in my [Em7] room
 [Dm7] Safe within my [Em7] womb
 I [Dm] touch no one and [F] no one touches [G] me
 [F] I am a [C] rock
 [F] I am an [G7] is-[C]-land [C]

{slower} And a ② [Dm7]! rock [G7]! feels no [C]! pain
 And an [Dm7]! island [G7]! never [C]! cries ①

Chords:



Performance Notes

- ① There is a classic Paul Simon motif here using [C] → [Csus4] → [C]. We can discuss this.
- ② There is a single 2:4 bar here which affects the timing somewhat.

Kathy's Song

Intro: ||: [G] [C] [G] [G] :|| {① you can use this as a safety if required}

[G] I hear the [C] drizzle of the [G] rain
 [Am] Like a [Em] memo-[C]-ry it [Bm7] falls
 [G] Soft and [Bm] warm con-[G]-tinu-[C]-ing
 [Am] Tapping [Em] on my [D] roof and [G] walls
 [C] [G] [G] ①

And from the [C] shelter of my [G] mind
 [Am] Through the [Em] window [C] of my [Bm7] eyes
 [G] I gaze bey-[Bm]-ond the [G] rain-drenched [C] streets
 [Am] To Eng-[Em]-land, [D] where my heart [G] lies
 [C] [G] [G] [Dadd11] [C] [G] [C] [G] [G]

My mind's dis-[C]-tracted and dif-[G]-fused
 [Am] My [Em] thoughts are many [C] miles a-[Bm7]-way
 [G] They lie with [Bm] you when [G] you're a-[C]-sleep
 [Am] And [Em] kiss you when [D] you start your [G] day
 [C] [G] [G]

And a song I was [C] writing is left un-[G]-done
 [Am] I don't [Em] know why I [C] spend my [Bm7] time
 [G] Writing [Bm] songs I [G] can't be-[C]-lieve
 [Am] With words that [Em] tear and [D] strain to [G] rhyme
 [C] [G] [G] [Dadd11] [C] [G] [C] [G] [G]

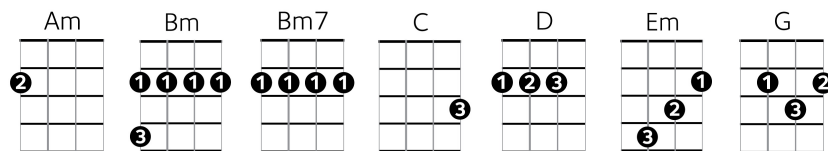
And so you [C] see, I have come to [G] doubt
 [Am] All that [Em] I once [C] held as [Bm7] true
 [G] I stand a-[Bm]-lone with-[G]-out be-[C]-liefs
 [Am] The only [Em] truth I [D] know is [G] you
 [C] [G] [G]

And as I [C] watch the drops of [G] rain
 [Am] Weave their [Em] weary [C] paths and [Bm7] die
 [G] I know that [Bm] I am [G] like the [C] rain
 [Am] There but for the [Em] grace of [D] you go [G] I
 [C] [G] [G]

Outro {same chords as any verse - humming works}:

[G] [C] [G] [Am] [Em] [C] [Bm7]
 [G] [Bm] [G] [C] [Am] [Em] [D] [G]
 {slower} [G] [C] [G]!

Chords:



Performance Notes:

- ① This song is in 2:4 time. The ||: [C] [G] [G] :|| section is best strummed.
- ② [Dadd11] is {0220} on the ukulele. Not quite as Simon intended but close enough.

When Simon moved to England in 1964, he met Kathleen Mary "Kathy" Chitty. She was 17, he was 22. There is a photo of Simon and Kathy on the cover of *The Paul Simon Songbook*

Leaves That Are Green


Intro: [D] [D] [Bm] [Bm] [A] [A] [A] [A] 

[D] I was twenty-one [Em] years when I [A] wrote this [D] song
 I'm twenty-two now, but I [G] won't [C] be for [D] long
 [G] Time hurries [A] on
 And the [D] leaves [C] that are [G] green [A] turn to [D] brown
 And they [Bm] wither with the wind
 And they [Em7] crumble in your [A] hand

[D] Once my heart was [Em] filled with [A] love of a [D] girl
 I held her close, but she [G] faded [C] in the [D] night
 Like a [G] poem I meant to [A] write
 And the [D] leaves [C] that are [G] green [A] turn to [D] brown
 And they [Bm] wither with the wind
 And they [Em7] crumble in your [A] hand

[D] I threw a [Em] pebble [A] in a [D] brook
 And watched the ripples [G] run [C] a-[D]-way
 And they [G] never made a [A] sound
 And the [D] leaves [C] that are [G] green [A] turn to [D] brown
 And they [Bm] wither with the wind
 And they [Em7] crumble in your [A] hand

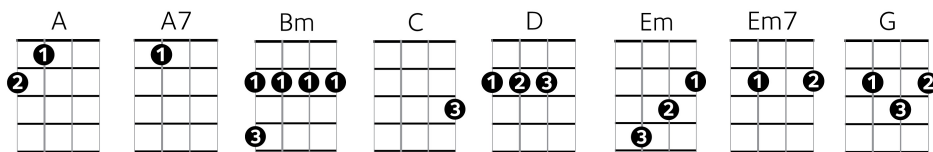
[D] Hello, Hel-[Em]-lo, Hel-[A]-lo, Hel-[D]-lo
 Good-[D]-bye, Good-bye
 Good-[G]-bye, [C]-Good-[D]-bye
 [G] That's all there [A] is
 And the [D] leaves [C] that are [G] green [A] turn to ...

Outro {one bar per chord}: 
 ...[D] brown [D] [Bm] [Bm] [A7] [A7] [A7] [A]!

Tab for intro and outro:



Chords:



Performance Notes:

Very bouncy tune disguising a very sad song!.

There is quite a strange ending to this song. Although it is in D Major (so we might be expecting a [D] finish) it ends on an [A]!

Richard Cory

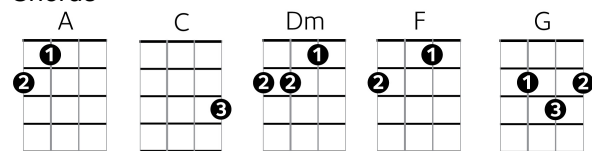
Intro: [Dm] {safety} ①

They [Dm] say that Richard Cory owns one-[C]-half of this whole town
With po-[Dm]-litical connections to [A] spread his wealth around
[G] Born into society, a banker's only child
He had [Dm] every-[C]-thing a [F] man could want
[A] Power, grace and style [F]
But [F] I work in his [Dm] factory
And I [G] curse the life I'm living
And I curse my poverty
And I wish that I could be
Oh, I [F] wish that I could [Dm] be
Oh, I [G] wish that I could be
Richard [Dm] Cory

The [Dm] papers print his picture almost [C] everywhere he goes
Richard [Dm] Cory at the opera, Richard [A] Cory at a show
And the [G] rumour of his party and the orgies on his yacht!
Oh, he [Dm] surely [C] must be [F] happy with
[A] Everything he's got [F]
But [F] I work in his [Dm] factory
And I [G] curse the life I'm living
And I curse my poverty
And I wish that I could be
Oh, I [F] wish that I could [Dm] be
Oh, I [G] wish that I could be
Richard [Dm] Cory

He [Dm] freely gave to charity, he [C] had the common touch
And they were [Dm] grateful for his patronage and they [A] thanked him very much
So my [G] mind was filled with wonder when the evening headlines read
"[Dm] Richard [C] Cory went [F] home last night and put
A [A]! bullet through his head" {pause with added snare drum if possible}
But [F] I work in his [Dm] factory
And I [G] curse the life I'm living
And I curse my poverty
And I wish that I could be
Oh, I [F] wish that I could [Dm] be
Oh, I [G] wish that I could be
Richard [Dm] Cory [Dm]!

Chords




Performance Notes:

① Use this [Dm] as a safety section. Play as long as you want; introduce etc.

"Richard Cory" is really easy to play. Simple beat, simple strum, simple vocals. On the album, Paul took the lead with Art adding a harmony. This is actually transposed a semitone higher than on the album. The song benefits greatly from percussion. Grab a cajon from somewhere.

The Sound Of Silence

Intro: [Dm] {slow finger-pick} 

[Dm]! Hello darkness, my old [C] friend I've come to talk with you a-[Dm]-gain
 Because a vision soft-[Bb]-ly creep-[F]-ing Left its seeds while I [Bb] was sleep-[F]-ing
 And the [Bb] vision that was planted in my [F] brain Still re-[Dm]-mains
 ②[F] Within the ④[C] sound of [Dm] silence

{pick up the tempo}

[NC] In restless dreams I walked a-[C]-lone Narrow streets of cobble-[Dm]-stone
 'Neath the halo of [Bb] a street [F] lamp I turned my collar to the [Bb] cold and [F] damp
 When my [Bb] eyes were stabbed by the flash of a neon [F] light That split the [Dm] night
 ②[F] And touched the ④[C] sound of [Dm] silence

[Dm] And in the naked light I [C] saw Ten thousand people, maybe [Dm] more
 People talking with-[Bb]-out speak-[F]-ing People hearing with-[Bb]-out listen-[F]-ing
 People writing [Bb] songs that voices never [F] share And no one [Dm] dare
 ②[F] Disturb the ④[C] sound of [Dm] silence

[Dm] "Fools" said I, "You do not [C] know Silence like a cancer [Dm] grows
 Hear my words that I mi-[Bb]-ght teach [F] you Take my arms that I mi-[Bb]-ght reach [F] you"
 ②But my ④[Bb] words like silent raindrops [F] fell [Dm]
 And [F] echoed in the [C] wells of [Dm] silence

[Dm] And the people bowed and [C] prayed To the neon god they [Dm] made
 And the sign flashed out [Bb] its warn-[F]-ing In the words that it w-[Bb]-as form-[F]-ing
 And the sign said "The [Bb] words of the prophets Are written on the subway [F] walls
 And tenement [Dm] halls {slow down}
 And [F] whispered in the [C] sounds of [Dm] silence"

Outro: [Dm] {finger-picked} [Dm]!

Tab for intro and outro

Chords:

Performance Notes:

There are a few time signature changes in this.

Where you see ② it is a 2:4 bar. Where you see ④ it has switched back to the normal 4:4 of the song.

This song is actually played using Am chords with a capo on the 6th fret of the guitar (putting it into D# minor). Putting a capo on the first fret lets you play along using the chords above.

Parsley Sage Rosemary And Thyme



This was the third studio album by S&G and it really shows them getting into their stride. The album was released on October 24, 1966 in the US. For this album, the duo spent almost three months in the studio; both are self-confessed perfectionists. The album largely consists of pieces that were written during Paul Simon's period in England the previous year, including some recycled numbers from his debut solo record, "The Paul Simon Songbook". In the UK, "Homeward Bound" had appeared on "Sounds Of Silence" so it doesn't get included here.

There were some interesting copyright disputes about the album's contents. "Cloudy" was co-written by Bruce Woodley (of the Seekers), who did not receive any writing credit upon the album's release. He still collected royalty payments for the song, but was not listed as an official writer as Simon "needed" it to be credited to him alone. Martin Carthy, who had first introduced Simon to "Scarborough Fair" during his time in England, was never credited. Worse, according to Peter Ames Carlin⁶, "it credited Paul and Artie as co-authors, as if the centuries-old tune had emerged entirely from their imaginations." Columbia was contacted by Carthy's publishing company, Sparta Florida, to claim royalties, and they complied. However, as Carlin notes, "none of the money ever got to Carthy" due to fine-print on a contract he had never read that ceded his stake in the song.

In alphabetical order with those songs included here in **bold**:

"A Poem On The Underground Wall"

"A Simple Desultory Philippic (or How I Was Robert MacNamara'd Into Submission)"

"Cloudy"

"For Emily Whenever I May Find Her"

"Flowers Never Bend With The Rainfall"

"Patterns"

"Scarborough Fair/Canticle"

"The 59th Street Bridge Song (Feeling Groovy)"

"The Dangling Conversation"

"The Big Bright Green Pleasure Machine"

"The Seven O'Clock News/Silent Night"

The omissions are for a variety of reasons. Neither "A Simple Desultory Philippic" (something of a Bob Dylan parody) nor "The Seven O'Clock News/Silent Night" have really stood the test of time, although both could be rewritten in a modern context. "The Big Bright Green Pleasure Machine" is not a great song. So three are omitted eight are included; not a bad return.

⁶ *Homeward Bound: The Life of Paul Simon* (Henry Holt and Co., 2016) ISBN 978-1627790345

A Poem On The Underground Wall

Intro: {rhythmic tapping - like walking} 

[F] [C] [Dm] [C] [F] [C] [Dm] [C]

The [F] last [C] train is [Dm] nearly [C] due
The [Am] under-[E7]-ground is [Am] closing soon
And [F] in the [C] dark de-[Dm]-serted [C] station
[Am] Restless [E7] in an-[Am]-ticipation
A [F] man waits in the [C] shadows [F] [C] [G] [Am]

His [F] restless [C] eyes [Dm] leap and [C] scratch
At [Am] all that [E7] they can [Am] touch or catch
And [F] hidden [C] deep with-[Dm]-in his [C] pocket
[Am] Safe with-[E7]-in his [Am] silent socket
He [F] holds his coloured [C] crayon [F] [C] [G] [Am]

Now [F] from the [C] tunnel's [Dm] stony [C] womb
The [Am] carriage [E7] rides to [Am] meet the groom
And [F] opens [C] wide and [Dm] welcome [C] doors
But he [Am] hesi-[E7]-tates, [Am] then withdraws
[F] Deeper in the [C] shadows [Am]

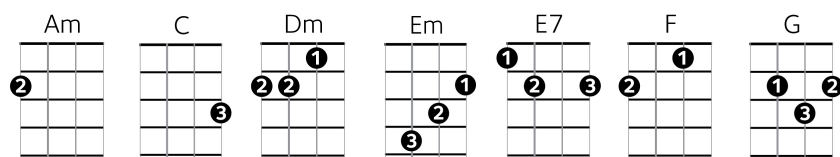
And the [Am] train is gone suddenly
On [G] wheels clicking silently
Like a [F] gently tapping lit-[Em]-a-[Dm]-ny {there is a 2:4 bar at "lit-[Em]-"}
And he [Am] holds his crayon rosary
[F] Tighter in his [C] hand [Am]

Now [F] from his [C] pocket [Dm] quick he [C] flashes
The [Am] crayon [E7] on the [Am] wall he slashes
[F] Deep up-[C]-on the [Dm] adver-[C]-tising
A [Am] single-[E7]-worded [Am] poem comprised
Of [F] four letters [C]

And his [F] heart is [C] laughing, [Dm] screaming, [C] pounding
The [Am] poem a-[E7]-cross the [Am] tracks rebounding
[F] Shadowed [C] by the [Dm] exit [C] light
His [Am] legs take [E7] their as-[Am]-cending flight
{slow} To [F]! seek the [C]! breast of [Am]! darkness [E7]! and be [Am]! suckled by the night

[Am]! Oooo..... {with rhythmic tapping to fade}

Chords:



Performance Notes:

You would need a capo on the 2nd fret to play along with the track on the album. It goes along at quite a lick and (in my opinion) is a bit better if played a little slower. Apparently this "poem" was on some of the photoshoot for the "Wednesday Morning 3AM" cover.

Cloudy

Intro: [D] {safety}

[D] Cloudy

The sky is grey and white and [G] cloudy
Sometimes I think it's hanging [D] down [Dmaj7] on [Ddim7] me
And it's [A7] hitchhike a hundred [F#m] miles
I'm a [A] ragamuffin [Bm] child
Pointed [E] finger-painted [E7] smile
I [A] left my shadow waiting down the [A7] road for me a [F#m] whi-[A7]-le

[D] Cloudy

My thoughts are scattered and they're [G] cloudy
They have no borders, no [D] bound-[Dmaj7]-a-[Ddim7]-ries
They [A7] echo and they [F#m] swell
From Tol-[A]-stoy to Tinker [Bm] Bell
Down from [E] Berkeley to Car-[E7]-mel
Got some [A] pictures in my pocket and a [A7] lot of time to [F#m] kill

[A7] Hey, [D] sunshine

I haven't seen you [Dmaj7] in a [G] long time
Why don't you show your face and [D] bend [Dmaj7] my [Ddim7] mind?
These [A7] clouds stick to the [F#m] sky
Like [A] floating question [Bm] why?
And they [E] linger there to [E7] die
They [A] don't know where they're going,
And, my [A7] friend, neither do [F#m] I--- [A7]

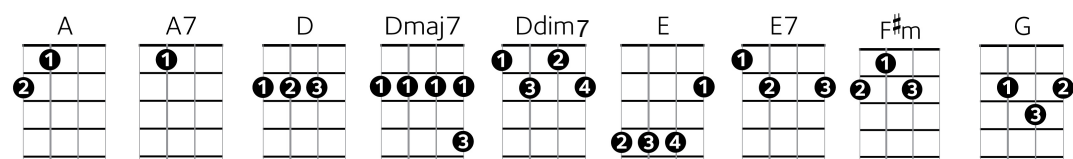
[D] Cloudy

[G] Cloudy

[D] Cloudy

[G] Cloudy [D]!

Chords:



Performance Notes:

This song fairly bounces along. This is the play along key. The [Ddim7] shape is often listed as [Ddim]. There a lots of places in this song for little instrumental embellishments.

This song was also recorded by the Seekers (and was actually co-authored by one of them, Bruce Woodley). Lovely little tune and so typical of S&G in the mid-60's.

For Emily Whenever I May Find Her

Intro: [D]! {finger picked or slow slang}

[D] What I dream I had
[G] Pressed in organ-[Em]-dy
[D] Clothed in crinoline
[Cmaj7] Of smoky Burgundy
[G] Softer than the [A] rain

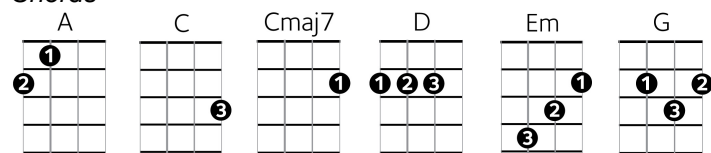
[D] I wandered empty streets down
[G] Past the shop dis-[Em]-plays
[D] I heard cathedral bells
[Cmaj7] Tripping down the alley ways
[G] As I walked [A] on

[D] And when you ran to me your
[G] Cheeks flushed with the [Em] night
[D] We walked on frosted fields
[Cmaj7] Of juniper and lamplight
[G] I held your [A] hand

Link: [D] [G] [Em] [D] [Cmaj7] [G] [A] {just like the verse above}

[D] And when I awoke
[G] And felt you warm and [Em] near
[D] I kissed your honey hair
[Cmaj7] With my grateful tears
[G] Oh I [A] love you girl
[C] Oh [G] I [D]! love [D]! you

Chords



Performance notes:

This song nearly didn't make the collection. Art Garfunkel sings this while Paul Simon plays a 12-string guitar - three times as many strings as the average uke and it feels it. It was written/sung in F major using the chords above and a capo on the 3rd fret. To be honest, it is easier to sing in this key (D major). I think this song benefits from a single uke + voice combination and finger-picking is something of a must.

Flowers Never Bend With The Rainfall

Intro: ||: [G] [Bm] [C] [G] :|| {played at a good speed}

Through the [G] corridors of [Bm] sleep
 Past the [C] shadows, dark and [G] deep
 My [Bm] mind dances and [C] leaps in con-[G]-fusion
 ① I don't [G] know what is [Bm] real
 I can't [C] touch what I [G] feel
 And I [Bm] hide behind the [C] shield of my [G] illusion

[D] So I'll con-[C]-tinue to con-[G]-tinue to pre-[Em]-tend
 My [Am7] life will never [Em] end
 And [A] flowers never [C] bend
 With the [G] rainfall

The [G] mirror on my [Bm] wall
 Casts an [C] image dark and [G] small
 But [Bm] I'm not sure at [C] all it's my re-[G]-flection
 ① I am [G] blinded by the [Bm] light
 Of [C] God and truth and [G] right
 And I [Bm] wander in the [C] night without di-[G]-rection

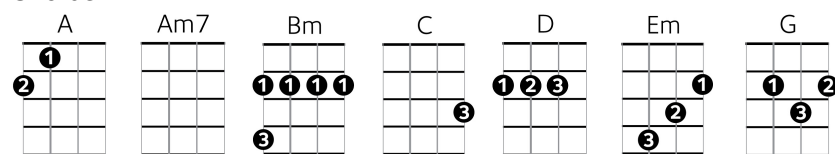
[D] So I'll con-[C]-tinue to con-[G]-tinue to pre-[Em]-tend
 My [Am7] life will never [Em] end
 And [A] flowers never [C] bend
 With the [G] rainfall

No [G] matter if you're [Bm] born
 To [C] play the king or [G] pawn
 For the [Bm] line is thinly [C] drawn 'tween joy and [G] sorrow
 ① [G] So my fanta-[Bm]-sy
 Be-[C]-comes reali-[G]-ty
 And I must [Bm] be what I must [C] be and face to-[G]-morrow

[D] So I'll con-[C]-tinue to con-[G]-tinue to pre-[Em]-tend
 My [Am7] life will never [Em] end
 And [A] flowers never [C] bend
 With the [G] rainfall

[G]!

Chords



Performance Notes:

This is quite a simple song so not much in additional comment. The places marked ① are where, in each verse, the second voice enters, singing a close but higher harmony.

Patterns

Intro: [Em] {safety}

The [Em] night sets softly
With the hush of falling [G] leaves [Em]
Casting shivering shadows
On the houses through the [D] trees
And the [Em] light from a streetlamp
Paints a pattern on my [G] wall [Em]
Like the pieces of a [D] puzzle
Or a [C] child's [D] uneven [Em] scrawl

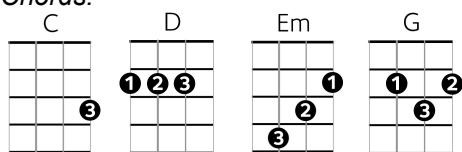
Up a [Em] narrow flight of stairs
In a narrow little [G] room [Em]
As I lie upon my bed
In the early evening [D] gloom
Im-[Em]-paled on my wall
My eyes can dimly [G] see [Em]
The pattern of my [D] life
And the [C] puzzle [D] that is [Em] me

From the [Em] moment of my birth
To the instant of my [G] death [Em]
There are patterns I must follow
Just as I must breathe each [D] breath
Like a [Em] rat in a maze
The path before me [G] lies [Em]
And the pattern never [D] alters
Un-[C]-til [D] the rat [Em] dies

The [Em] pattern still remains
On the wall where darkness [G] fell [Em]
And it's fitting that it should
For in darkness I must [D] dwell
Like the [Em] colour of my skin
Or the day that I grow [G] old [Em]
My life is made of [D] patterns
That can [C] scarcely [D] be con-[Em]-trolled

Outro: [Em] {safety, fade, whatever...}

Chords:



Performance Notes:

This truly miserable little number was originally written in [Dm] but it is much easier to play in [Em] .

Scarborough Fair/Canticle

Intro: [Em]

[Em] Are you going to [D] Scarborough [Em] Fair
[G] Parsley, [Em] sage, rose-[G]-ma-[A]-ry and [Em] thyme
Remember [G] me to one [F#m] who [Em] lives [D] there
[Em] She once [D] was [Em] a [D] true [Em] love [D] of [Em] mine

[Em] Tell her to make me a [D] ca-[Em]-mbr-[D]-ic [Em] shirt
[G] Parsley, [Em] sage, rose-[G]-ma-[A]-ry and [Em] thyme
Without no [G] seams nor nee-[F#m]-d-[Em]-le-[D]-work
[Em] Then she'll [D] be [Em] a [D] true [Em] love [D] of [Em] mine

On the side of a hill in the deep forest green
Tracing of sparrow on snow-crested brown
Blankets and bedclothes the child of the mountain
Sleeps unaware of the clarion call

[Em] Tell her to find me an [D] ac-[Em]-re [D] of [Em] land
[G] Parsley, [Em] sage, rose-[G]-ma-[A]-ry and [Em] thyme
Between the salt [G] water and [F#m] the [Em] sea [D] strands
[Em] Then she'll [D] be [Em] a [D] true [Em] love [D] of [Em] mine

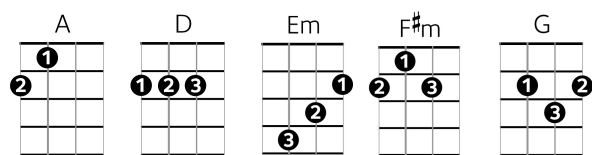
On the side of a hill in the sprinkling of leaves
Washes the grave with silvery tears
A soldier cleans and polishes a gun

[Em] Tell her to reap it with a [D] sick-[Em]-le [D] of [Em] leather
[G] Parsley, [Em] sage, rose-[G]-ma-[A]-ry and [Em] thyme
And gather it [G] all in a [F#m] bunch [Em] of [D] heather
[Em] Then she'll [D] be [Em] a [D] true [Em] love [D] of [Em] mine

War bellows blazing in scarlet battalions
Generals order their soldiers to kill
And to fight for a cause they have long ago forgotten

[Em] Are you going to [D] Scarborough [Em] Fair
[G] Parsley, [Em] sage, rose-[G]-ma-[A]-ry and [Em] thyme
Remember [G] me to one [F#m] who [Em] lives [D] there
{slow} [Em]! She once [D]! was [Em]! a [D]! true [Em]! love [D]! of [Em]! mine

Chords:



Performance Notes:

Scarborough Fair and Canticle are sung together, so the Canticle part doesn't have any chords attached. The "Are you going to Scarborough Fair.." verse is sung alone as a first verse and a last verse.

The 59th Street Bridge Song (Feeling Groovy)

Intro: ||: [C] [G/B] [Am7] [G] :|| {play three times}

[C] Slow [G/B] down, you [Am7] move too [G] fast
 [C] You got to [G/B] make the [Am7] morning [G] last
 Just [C] kicking [G/B] down the [Am7] cobble [G] stones
 [C] Looking for [G/B] fun and [Am7] feeling [G] groovy

[C] [G/B] [Am7] [G]

Ba da-da [C] da-da [G/B] da-da, [Am7] feeling [G] groovy

[C] [G/B] [Am7] [G]

[C] Hello [G/B] lamppost, [Am7] what'cha [G] knowing
 [C] I've come to [G/B] watch your [Am7] flowers [G] growin'
 [C] Ain't you [G/B] got no [Am7] rhymes for [G] me?
 [C] Doo-ait-n-[G/B]-doo-doo, [Am7] feeling [G] groovy

[C] [G/B] [Am7] [G]

Ba da-da [C] da-da [G/B] da-da, [Am7] feeling [G] groovy

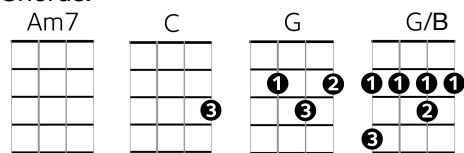
[C] [G/B] [Am7] [G]

I got [C] no deeds to [G/B] do, no [Am7] promises to [G] keep
 I'm ① [C] dappled and [G/B] drowsy and [Am7] ready to [G] sleep
 ① Let the [C] morning time [G/B] drop all its [Am7] petals on [G] me
 [C] Life, I [G/B] love you, [Am7] all is [G] groovy

[C] [G/B] [Am7] [G]

||: [C] [G/B] [Am7] [G] :|| {repeat to fade} Chords:

Chords:



Performance Notes:

This song is written (according to the sheet music) in B-flat Major (two flats). That is a truly dreadful key for the ukulele so I've dropped it by a little here to G Major. If you want to join Paul and Artie in the Central Park event you will need a capo on the 3rd fret. [G/B] is [4232].

Where you see a ① in the last verse this is because the song is written in triplets. the 4:4 time is still going on but the lyrics are going 1-2-3 1-2-3 1-2-3 1-2-3.

The 59th Street Bridge is otherwise known as the Queensboro Bridge or, more officially these days, the Ed Koch Queensboro Bridge.

The Dangling Conversation

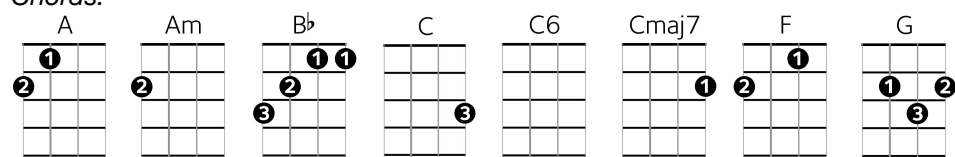
Intro: |: [F] [C] [G] :| {repeat between the markers}

It's a [F] still-life [C] water-[G]-colour
Of a [F] now late [C] after-[G]-noon
As the [F] sun shines [C] through the [G] curtained lace
And [C] shadows wash the [C6] room [Cmaj7] [C6]
And we [Am] sit and drink our coffee
[Bb] Couched in our indifference
Like [A] shells upon the shore
You can [G] hear the ocean roar
In the [F] dangling [C] conver-[G]-sation
And the [C] super-[G]-ficial [F] sighs
The borders of our [C] lives [C6] [Cmaj7] [C6]

And you [F] read your [C] Emily [G] Dickinson
And [F] I my [C] Robert [G] Frost
And we [F] note our [C] place with [G] book markers
That [C] measure what we've [C6] lost [Cmaj7] [C6]
Like a [Am] poem poorly written
We are [Bb] verses out of rhythm
[A] Couplets out of rhyme
In [G] syncopated time
And the [F] dangling [C] conver-[G]-sation
And the [C] super-[G]-ficial [F] sighs
Are the borders of our [C] lives [C6] [Cmaj7] [C6]

Yes, we [F] speak of [C] things that [G] matter
With [F] words that [C] must be [G] said
"Can an-[F]-aly-[C]-sis be [G] worthwhile?"
"Is the [C] theatre really [C6] dead?" [Cmaj7] [C6]
Now the [Am] room is softly faded
And I [Bb] only kiss your shadow
I [A] cannot feel your hand
You're a [G] stranger now unto me
Lost in the [F] dangling [C] conver-[G]-sation
And the [C] super-[G]-ficial [F] sighs
In the borders of our [C] lives [C6] [Cmaj7] [C6] [C]!

Chords:



Performance Notes

This is a really simple song. Finger-picked on the album but easily strummed.

Bookends



This album contains a real variety of work (but not all is suitable for the uke!). This was S&G's fourth studio album and was released on April 3, 1968, in the US. Like the previous album, this took a while to come together with Simon suffering from his almost-legendary writer's block. A fair amount of the material was "unused" from "The Graduate"⁷ which aired in 1967.

A lot of different themes are explored in this album and the idea that life is a pair of bookends (with the contents of one's life between) is a nice mental image.

All tracks were written by Paul Simon, except "Voices of Old People" that was put together by Art Garfunkel. Those in bold are included here. "Old Friends" is highly "ukulele-adapted".

"A Hazy Shade Of Winter"

"America"

"At The Zoo"

"Bookends"

"Fakin' It"

"Mrs. Robinson"

"Old Friends"

"Overs"

"Punky's Dilemma"


"Save The Life Of My Child"

"Voices of Old People"

"Save The Life Of My Child" is beyond the abilities of the humble uke and it relies on a lot of electronics and effects. "Voices Of Old People" was simply that - voices of old people. "At the Zoo", "Fakin' It" and "Punky's Dilemma" are not great songs, don't work that well on a uke and aren't a great loss by not being included. I'm prepared to be convinced that they **are** worth including but not for this iteration.

⁷ Starring Dustin Hoffman, Katharine Ross and Anne Bancroft (as Mrs Robinson)

A Hazy Shade Of Winter

Intro: [Dm] [C] [Bb] [A7] 

[Dm] Time, time, time, see what's be-[C]-come of me.
 While I [Bb] looked around for my possi-[Am]-bilities,
 I was so [C] hard to please.
 But look a-[Dm]-round, the leaves are [C] brown,
 And the [Bb] sky is a [A7] hazy shade of [Dm] winter.

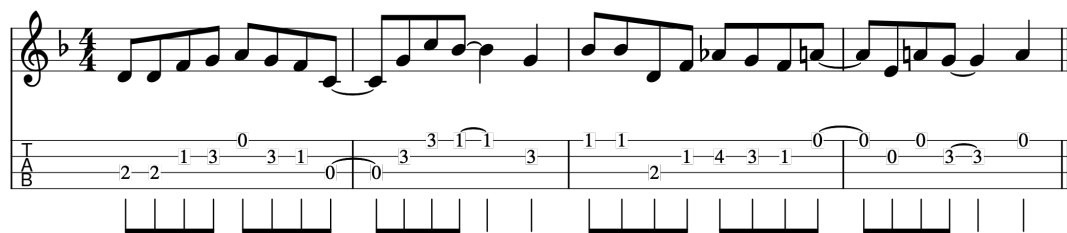
Hear the Salvation [C] Army band
 [Bb] Down by the riverside, it's bound to be a better ride
 Than [Am] what you've got planned,
 Carry your [C] cup in your hand.
 And look a-[Dm]-round, the leaves are [C] brown now,
 And the [Bb7] sky is a [A7] hazy shade of [Dm] winter.

Hang on to your [C] hopes, my friend.
 [Bb] That's an easy thing to say but if your hopes should pass away,
 [Am] Simply pretend, that you can [C] build them again.
 Look a-[Dm]-round, the grass is [C7] high, the fields are [Bb7] ripe,
 It's the [A7] springtime of my [Dm] life.

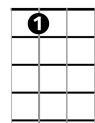

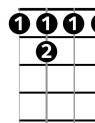
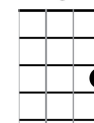
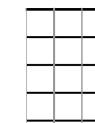
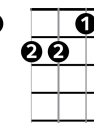
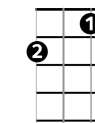

[Bb] Seasons change with [F] scenery [Fmaj7]
 Weaving time in a [C7] tapestry,
 Won't you stop and re-[Dm]!-mem-[A7]!-ber [Dm]! me?
 [C] At any convenient time.
 [Bb] Funny how my memory skips while looking over manuscripts
 Of [Am] unpublished rhyme,
 Drinking my [C] vodka and lime.

I look a-[Dm] round, the leaves are [C7] brown,
 And the [Bb7] sky is a [A7] hazy shade of [Dm] winter.
 Look a-[C]-round, the leaves are [Bb7] brown,
 There's a [A7] patch of snow on the [Dm] ground,
 Look a-[C]-round, the leaves are [Bb7] brown,
 There's a [A7] patch of snow on the [Dm]! ground {Abrupt ending}


Music/Tab for the intro riff and beyond



Chords:

A7	Bb	Bb7	C	C7	Dm	F	Fmaj7
							

Performance Notes:

This is the playalong key. Good song for a ukulele band. Lots of dynamics. There is a really good riff that runs through the song. Ideal for kazoos! Hence the  sign.

The Bangles released a very acceptable cover of this song. Worth a listen.

America

Intro: [D] Hmmm...[Dmaj7] [Bm] [D] [G]^X [D] Hmmm... [Dmaj7] [Bm] [D] [G]^X

[D] Let us be [Dmaj7] lovers, we'll [Bm] marry our [D] fortunes to-[G]-gether [G]^X
 [D] I've got some [Dmaj7] real estate [Bm] here in my bag
 [F#m7] So we bought a pack of [B7] cigarettes and [F#m7] Mrs. Wagner's [B7] pies
 And [E] walked [D] off to [A] look for A-[D] [Dmaj7]-meri-[Bm]-ca [Bm7] [G]^X

[D] "Kathy," I [Dmaj7] said, as we [Bm] boarded a [D] Greyhound in [G] Pittsburgh [G]^X
 [D] "Michigan [Dmaj7] seems like a [Bm] dream to me now
 [A] It took me four days to hitch-hike from Saginaw
 [E] I've [A] come to [E] look for A-[D] [Dmaj7]-meri-[D]-ca"

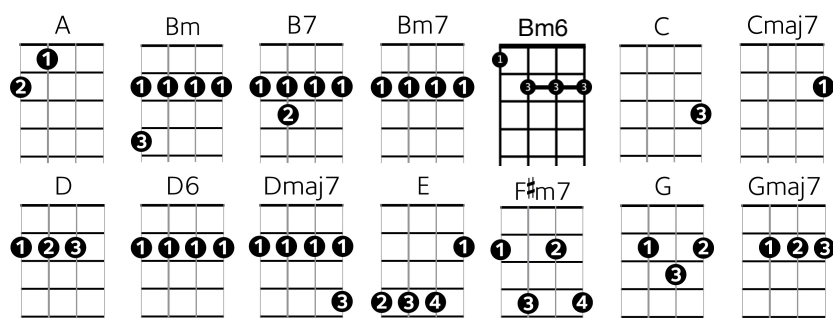
[Cmaj7] Laughing on the bus
 Playing [Dmaj7] games with the faces
 [Cmaj7] She said the man in the gabardine suit was a [Dmaj7] spy
 [G] I said, "Be careful, his [Gmaj7] bow tie is really a [D] camera"
 [Dmaj7] [Bm7] [D] [Bm6] [Gmaj7]

[D] "Toss me a [Dmaj7] cigarette, [Bm] I think there's [D] one in my [G] raincoat"
 [D] "We smoked the [Dmaj7] last one an [Bm] hour ago"
 [F#m7] So I looked at the [B7] scenery, [F#m7] she read her [B7] magazine
 And the [E] moon [D] rose [A] over an [D] op-[Dmaj7]-en [Bm7] field [D] [G]^X

[D] "Kathy, I'm [Dmaj7] lost," I [Bm] said, though
 I [D] knew she was [G] sleeping. [G]^X
 "I'm [D] empty and [Dmaj7] aching and [Bm] I don't know why"
 [A] Counting the cars on the New Jersey Turnpike
 They've [E] all [A] come to [E] look for A-[Dmaj7]-merica

[E] All [A] come to [E] look for A-[Dmaj7]-merica
 [E] All [A] come to [E] look for A-[Dmaj7]-merica

Outro: [D] [Dmaj7] [Bm] [D] [G] [G]^X [D] [Dmaj7] [Bm] [D] [G] [G]^X [D]!



Performance Notes:

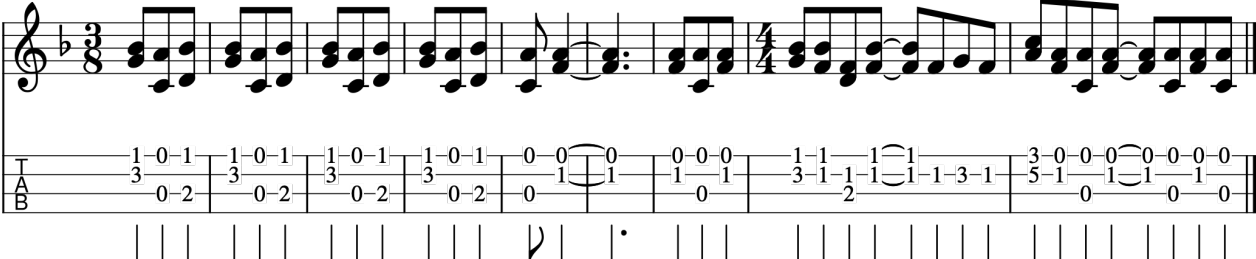
There was a **lot** to tweak here. This song was recorded in E flat major but that key that doesn't really work too well on a ukulele. It is transposed here to D major – just a semitone down – so it is just as easy to sing. It has a bright waltz tempo. The single had a fade-out, which doesn't work well so the ending is a compromise. Apologies for the [Bm6] graphic; I had to glean this from a different source. The [G]^X is a workshop discussion point.

Incidentally, there are no rhyming lines in "America". It was not on "There Goes Rhyming Simon"

Bookends


Intro {can be played twice} :

$\text{♩} = 60$



[Gm7] Time it was,
 And what a [Gm7] time it was
 It was . . . [F]

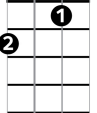
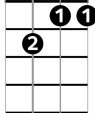
A time of [Gm7] innocence
 A time of [F] confidences
 [Gm7] Long ago . . . it must be . . .
 I have a [F] photograph
 Preserve your [Gm7] memories. . .
 They're all that's [F] left you

Outro {can be played twice} :

$\text{♩} = 60$ slower



Chords:

F	Gm7
	

Performance Notes:

This is a really simple song as long as you know it⁸. The [Gm7] chord can also be played {0565} which sounds quite lovely. The tab above is just for guidance, not observance. What basically happens is that the song is played through with just plucked ukulele, then same again with added voice then finally just the uke again. The original is a semitone lower so you will find it hard to play along. On the original the into and outdo are both played through twice. You can do it that way too. Note that some of the song is in 3:8 and some is in 4:4. Tricky stuff.

⁸ You could say this about any song.

Mrs Robinson

Intro: [E] [E] [E] [E] {scratchy sound - a cross between [E] and [Z]}

[E] Di di di di di di di di di di di di di [E7]
[A7] Doo doo doo doo doo doo doo doo doo
[D7] Di di di di di [G] di di di [C] di di [G] di di [Am] di [E7] [D]

[D7] And here's to [G] you, Mrs. [Em] Robinson
[G] Jesus loves you [Em] more than you will [C] know, wo wo [D7] wo
God bless you [G] please, Mrs. [Em] Robinson
[G] Heaven holds a [Em] place for those who [C] pray, hey hey [Am] hey
Hey hey [E] hey

We'd [E7] like to know a little bit about you for our files
We'd [A7] like to help you learn to help yourself
[D7] Look around you, [G] all you see are [C] sympathetic [Am] eyes
[E7] Stroll around the grounds un-[D7]-til you feel at home

And here's to [G] you, Mrs. [Em] Robinson
[G] Jesus loves you [Em] more than you will [C] know, wo wo [D7] wo
God bless you [G] please, Mrs. [Em] Robinson
[G] Heaven holds a [Em] place for those who [C] pray, hey hey [Am] hey
Hey hey [E] hey

[E7] Hide it in a hiding place where no one ever goes
[A7] Put it in your pantry with your cupcakes
[D7] It's a little [G] secret, just the [C] Robinsons' a-[Am]-ffair
[E] Most of [E7] all, you've got to [D7] hide it from the kids

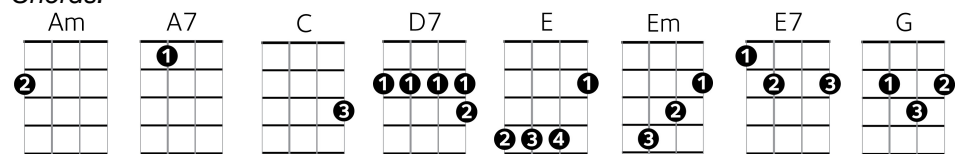
Coo coo ca-[G] choo, Mrs. [Em] Robinson
[G] Jesus loves you [Em] more than you will [C] know, wo wo [D7] wo
God bless you [G] please, Mrs. [Em] Robinson
[G] Heaven holds a [Em] place for those who [C] pray, hey hey [Am] hey
Hey hey [E] hey

[E7] Sitting on a sofa on a Sunday afternoon
[A7] Going to the candidates' debate
[D7] Laugh about it, [G] shout about it [C] When you've got to [Am] choose
[E] Every way you look at it you [D7] lose

Where have you [G] gone, Joe Di [Em] Maggio?
A [G] nation turns its [Em] lonely eyes to [C] you, wo wo [D7] wo
What's that you [G] say, Mrs. [Em] Robinson
[G] 'Joltin Joe' has [Em] left and gone a-[C]-way, hey hey [Am] hey
Hey hey [E] hey

Outro: [E] {safety/fade} {scratchy sound again}

Chords:



Performance Notes:

You would need a capo on the 2nd fret to play along but there are different recordings in different keys. Beware.

Old Friends

Intro: [Bbmaj7]! [Fmaj7]! [Bbmaj7]! [Fmaj7]!

[Bbmaj7]! Old [Fmaj7]! friends
 [Bbmaj7]! Old [Fmaj7]! friends
 ① [Gm7] Sat on their [C7] park bench
 Like [F] bookends [Dm]
 A [Gm7] newspaper blown through the [C] grass
 Falls on the [Dm] round toes
 On the [Fmaj7] high shoes
 Of the [Bb]! old [Dm7]! friends
 [Bbmaj7]! [Fmaj7]!

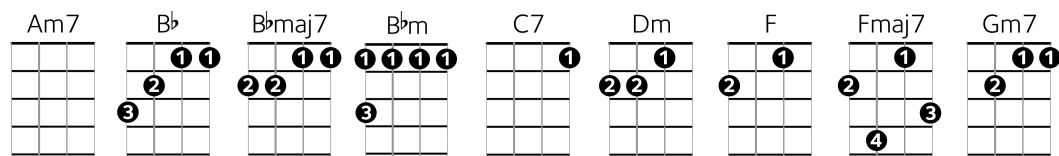
[Bbmaj7]! Old [Fmaj7]! friends
 ① [Gm7] Winter com-[C7]-panions
 The [Bbmaj7] old [Am7] men
 [Gm7] Lost in their [C7] overcoats
 [F]! Waiting [Gm7]! for the [Dm]! sunset
 The ① [Gm7] sounds of the [C7] city
 [Am7] Sifting through [Dm] trees
 Settle like [C] dust
 On the [Bb] shoulders
 Of the [Dm7]! old friends

[Gm7]! Can you im-[C7]!-agine us
 [Fmaj7]! Years from today
 [Bb]! Sharing a [Bbm]! park bench [F]! quietly?
 How ① [Gm7] terribly [C7] strange
 To be [Dm] seventy

[Bbmaj7]! Old [Fmaj7]! friends
 ① [Gm7] Memory [C7] brushes the [Bbmaj7] same [Am7] years
 [Gm7] Silently [C7] sharing the [Dm7] same [Dm] fears

Outro: [Bbmaj7]! [Fmaj7]! [Bbmaj7]! [Fmaj7]! {very slow} [Bbmaj7]! [Fmaj7]!

Chords:



Performance Notes:

Originally written in E flat major but transposed up a tone to F here. On the "Bookends" album this leads into "Bookends" so they really need to be in the same key if performed together as on the original. The song is a mixture of finger-picking and slow splanging.(where you see a ! after a chord). On the album there is a long piece of orchestration; I've done away with that here. The ① symbol emphasises where the second voice comes in alongside the main voice.

Overs

Intro: [NC] {starting note is A}

{first voice} Why [Adim]! don't we stop fooling our-[Em]!-selves?
 [D]! The game is over, [D]! over, [Em]! over
 No [G] good times [Gm6] , no [D] bad [F#m] times [Bm]
 There's [G] no times at [D] all
 [D6] Just the [G] New York Times [E7]!
 [Em]! Sitting by the [G]! windowsill {pause for effect}
 Near the [D] flowers [D] [Gm]!

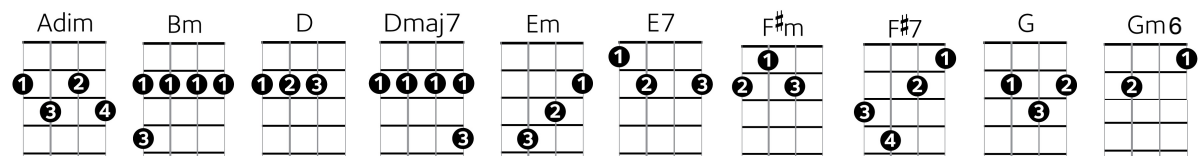
[Dmaj7]! We might as [Adim]! well be a-[Em]!-part
 [Dmaj7]! It hardly matters
 We [G]! sleep [D]! separate-[Em]!-ly [F#7]!
 [G] And drop a smile [Dmaj7] passing in the [D6] hall
 But there's [G]! no [F#m]! laughs [Dmaj7]! left
 'Cause we [Em]! laughed them all [E7]!
 [D] And we laughed them [Em]! all
 In a very short [G6] time -----

{second voice} [G6] Time
 Is tapping on my [F#m] fore-[D]-head [E7]
 [Em] Hanging from my [D] mirror [E7]
 [Em] Rattling the [F#m] teacups
 And I [Em]! won-[Gm6]!-der

{first voice} [D] How [Adim] long [Em] can I de-[Gm6]-lay?
 [D] We're just a habit
 Like [G]! sacc-[D]!-har-[Em]!-in [F#7]!
 [G] And I'm habitually [D] feelin' [Dmaj7] kinda [D6] blue
 But [G] each [F#m] time I [Dmaj7] try [Bm] on
 The [E7]! thought of leaving you {pause}
 I [D]! stop...{pause}
 I stop and think it o-[G]!-ver

[D]!

Chords:



Performance Notes:

This song is definitely a steer towards where Paul Simon was going with his music. It is very different to his earlier material and very similar to a lot that came later. Trying to keep the "free" style of this song with more than one uke is virtually impossible. Think of this as a long solo performance. There are two distinct voices though, as one voice finishes the "...in a very short time" line, the second voice picks up with "Time is tapping...". The crossover is the word "time". Finger picking virtually essential.

Bridge Over Troubled Water



If you only own *one* S&G album it is likely to be this one. "*Bridge over Troubled Water*" was their fifth and final studio album. It was released on January 26th 1970. Post-release, the duo decided to split up, and parted company later in 1970. The "Bridge" album includes two of the duo's most critically acclaimed and commercially successful songs, "Bridge over Troubled Water" and "The Boxer", which were both listed on Rolling Stone's 500 Greatest Songs of All Time. The album topped the charts in over ten countries. And that was it for S&G.

"Baby Driver"

"Bridge Over Troubled Water"

"Bye Bye Love" (by Felice and Boudleaux Bryant)

"Cecilia"

"El Condor Pasa (If I Could)" (English lyrics by Paul Simon)

"Keep The Customer Satisfied"

"So Long Frank Lloyd Wright"

"Song For The Asking"

"The Boxer"

"The Only Living Boy In New York"

"Why Don't You Write Me"

Songs included here are, again, in **bold**. Only "Bye Bye Love" (not by Paul Simon) is cut out although the title track could easily have been omitted for the simple reason that playing it on a ukulele doesn't really do it justice. There is a lot of variety in this album.

Baby Driver

Intro: [D] {safety - 12 bars on the album}

My [D] daddy was the family bass man my mamma was an engineer
And I was born one dark grey morn with [G] music coming in my ears
In my [D] ears

Chorus:

They [G] call me **Baby Driver**
And once upon a pair of wheels
Hit the road and I'm [D] gone
[D] What's [C#] my [C] num-[B]-ber
I [E] wonder how your engines feel
Ba ba ba ba
[D] Scoot down the road
[D] What's [C#] my [C] num-[B]-ber
I [E] wonder how your [A] engines [D] feel

Shang a [D] lang...

My [D] daddy was a prominent frogman my mamma's in the Naval reserve
When I was young I carried a gun but I [G] never got the chance to serve
I did not [D] serve

Chorus

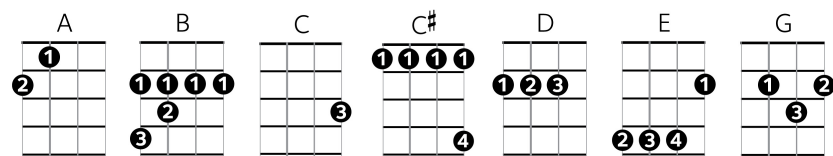
Instrumental {bars as superscripts}:

[D]⁴ [G]² [D]² [G]⁴
[D] {one beat each} [D] [C#] [C] [B] [E]²
[D] {one beat each} [D] [C#] [C] [B] [E] [E] [A] [A] [D]²

My [D] daddy got a big promotion my mamma got a raise in pay
There's no one home, we're all alone oh [G] come into my room and play
Yes we can [D] play

I'm not [G] talking about your pigtails
But I'm talking 'bout your sex appeal
Hit the road and I'm [D] gone
[D] What's [C#] my [C] num-[B]-ber
I [E] wonder how your engines feel
Ba ba ba ba
[D] Scoot down the road
[D] What's [C#] my [C] num-[B]-ber
I [E] wonder how your [A] engines [D] feel [D]!

Chords:



Performance Notes:

Slightly different ending (avoiding a fade out). Given in D Major here, it is actually played with a capo on the first fret. The D → C# → C → B run is best done with a barre chord slide.

Bridge Over Troubled Water

Intro {greatly simplified from the original}: [D] {two bars or safety}

When you're [D] weary, [G] feeling [D] small [G]
 When [C] tears [G] are [D] in [Dmaj7] your [Em7] eyes,
 I will [D] dry them [G] all [D] [G]
 [D] I'm [A] on [Bm] your [A7] side.
 Oh, when times get [D] rough [Dmaj7]
 [D7] And friends just [G] can't [E] be [A] found,
 [D] Like [A] a [G] bridge ov-[Fdim7]-er [D] troubled [B7] water [G] ,
 I will [Edim7] lay me [Bm] down.
 [D] Like [A] a [G] bridge ov-[Fdim7]-er [D] troubled [B7] water [G]
 I will [Edim7] lay me [D] down.

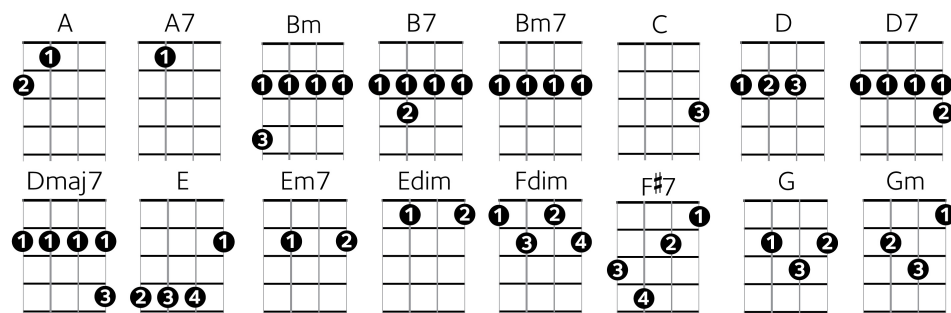
Break: (Quietly) [G] [D] [G]

When you're [D] down and out,
 [G] When you're on the [D] street, [G]
 When [C] eve-[G]-ning [D] falls [Dmaj7] so [Em7] hard,
 I will [D] comfort [G] you. [D] [G] [D]
 I'll [A] take [Bm] your [A] part.
 [A7] Oh, when darkness [D] comes [Dmaj7]
 [D7] And pain is [G] all [E] a-[A]-round,
 [D] Like [A] a [G] bridge ov-[Fdim7]-er [D] troubled [B7] water [G] ,
 I will [Edim7] lay me [Bm] down.
 [D] Like [A] a [G] bridge ov-[Fdim7]-er [D] troubled [B7] water [G]
 I will [F#7] lay me [Bm] down. [Bm(maj7)] [Bm7] [E]

Break: (Becoming quieter two beats per chord) [D] [A] [G] [Bm] [G] [Gm] [D] [G] [D] [G] [D] [G]

{Optional additional second voice} Sail on [D] silver girl,
 [G] Sail on [D] by [G]
 Your [C] time [G] has [D] come [Dmaj7] to [Em7] shine.
 All your [D] dreams are on their [G] way. [D] [G]
 [D] See [A] how [Bm] they [A] shine.
 [A7] Oh, if you [D] need a [Dmaj7] friend [D7]
 I'm sailing [G] right [E] be-[A]-hind.
 [D7] Like [A] a [G] bridge ov-[Fdim7]-er [D] troubled [B7] water [G]
 I will [A#dim7] ease your [Bm] mind.
 [D7] Like [A] a [G] bridge ov-[Fdim7]-er [D] troubled [Bm7] water
 [G] I will [F#7] ease your [Bm] mi-[Bm(maj7)]-i-[Bm7]-ind-[E]-[D]

Outro {slow down}: [A] [G] [Bm] [G] [Gm] [D]!



Performance Notes:

Let's face it; this is NOT a song for a ukulele. Grand piano and full orchestra yes; ukulele no. This song almost didn't make this book. It was saved by sentiment. [Bm(maj7)] is a workshop item!

Cecilia

Intro: Percussion or [C] as a [Z] chord for 4 bars. Starting note is E.

[NC] Cecilia, you're breaking my heart
You're shaking my confidence [G] daily
Oh, Ce-[F]-cili-[C]-a, I'm [F] down on my [C] knees
I'm [F] begging you [C] please to come [G] home

[C] Cecilia, you're [F] breaking my [C] heart
You're [F] shaking my [C] confidence [G] daily
Oh, Ce-[F]-cili-[C]-a, I'm [F] down on my [C] knees
I'm [F] begging you [C] please to come [G] home
Ho ho [C] home

Making love in the [F] after-[C]-noon with Cecilia
[F] Up [C] in [G] my bed-[C]-room (making love)
I got up to [F] wash [C] my face
When I come back to bed someone's [G] taken my [C] place

[C] Cecilia, you're [F] breaking my [C] heart
You're [F] shaking my [C] confidence [G] daily
Oh, Ce-[F]-cili-[C]-a, I'm [F] down on my [C] knees
I'm [F] begging you [C] please to come [G] home
Come on [C] home

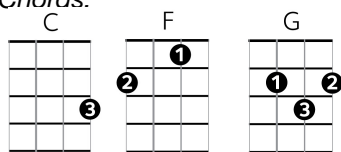
Instrumental {2 beats per bar}

[C] [C] [F] [C] [F] [C] [G] [G] [F] [C] [F] [C] [F] [C] [G] [G]
Ba-ba-ba-ba-ba-ba-ba, ba-ba-ba-ba-ba-ba

Jubil-[F]-a-[C]-tion
She [F] loves me a-[C]-gain
I [F] fall on the [C] floor and I'm [G] laughing
Jubil-[F]-a-[C]-tion
She [F] loves me a-[C]-gain
I [F] fall on the [C] floor and I'm [G] laughing

||: Whoah-[F] oh-[C]-oh, oh-[F]-oh-oh-oh-[C]-oh, oh-[F]-oh-oh-oh-[C]-oh-oh-oh-[G]-oh :||
{repeat and fade}

Chords:



Performance Notes:

Try and play this on the cheapest, scratchiest ukulele you can find. Keep the rhythm going strong. Employ lots of percussion. You can hear Paul Simon saying "keep it up keep it up" in the recording. He means it. Plenty of scope for changing strum patterns! I've found that "ska" works well!

El Condor Pasa

Intro: {very slow; essentially in free time}

[NC] I'd rather be a sparrow than a [G] snail
 Yes, I would
 If I could
 I surely [Em] would

I'd rather be a hammer than a [G] nail
 Yes, I would
 If I only could
 I surely [Em] would

A-[C]-way, I'd rather sail away
 Like a [G] swan that's here and gone
 A [C] man gets tied up to the ground
 He gives the [G] world its saddest sound
 Its saddest [Em] sound

[Em] I'd rather be a forest than a [G] street
 Yes, I would
 If I could
 I surely [Em] would

[Em] I'd rather feel the earth beneath my [G] feet
 Yes, I would
 If I only could
 I surely [Em] would

Instrumental {as "Away I'd rather sail away..."}:
 [C] [C] [G] [G] [C] [C] [G] [G] [Em] [Em] [Em]!

Chords:

Performance Notes:

Ukulele plus a flute is a surprisingly beautiful combination and this song is asking for it! If there are no flutes available, a kazoo will NOT do. Penny whistle might just be acceptable. The intro is best played on massed trilling ukes.

El Cóndor Pasa (The Condor Passes) is by the Peruvian composer Daniel Alomía Robles, written in 1913 and based on traditional Andean music from Peru.

Keep The Customer Satisfied

[NC] {starting note D}

Gee but it's great to be back [D] home
 Home is where I want to [D7] be.
 I've been on the road so [G] long my friend,
 And if you came along
 I [D] know you couldn't [Em] disa-[G]-gree.
 It's the same old [D] story, yeah
 Everywhere I [G] go,
 I get [D] slandered, [A7] libelled,
 I hear [D] words I never heard in the [G] Bible
 And I'm [D] one step ahead of the [Bm] shoe shine
 [D] Two steps away from the [Bm] county line
 Just [D] trying to keep my customers [G] satisfied,
 Satis-[D]-fied.

[NC] Deputy Sheriff said to [D] me
 Tell me what you come here [D7] for, boy.
 You better get your bags and [G] flee.
 You're in trouble boy,
 And [D] now you're heading [Em] into [G] more.
 It's the same old [D] story, yeah
 Everywhere I [G] go,
 I get [D] slandered, [A7] libelled,
 I hear [D] words I never heard in the [G] Bible
 And I'm [D] one step ahead of the [Bm] shoe shine
 [D] Two steps away from the [Bm] county line
 Just [D] trying to keep my customers [G] satisfied,
 Satis-[D]-fied.

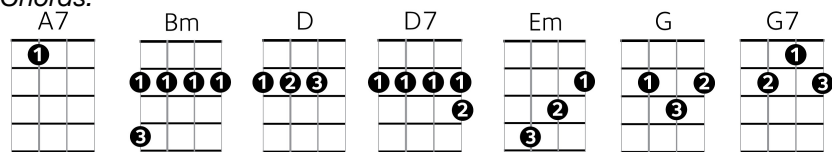
Instrumental {vamp}:

[D] [D] [D] [D7] [G] [G] [D] [D]

[G] It's the same old [D] story,
 Everywhere I [G] go,
 I get [D] slandered, [A7] libelled,
 I hear [D] words I never heard in the [G] Bible
 And I'm [D] so [Bm] tired, I'm [D] oh so [Bm] tired
 But I'm [D] trying to keep my [D7] customers [G] satisfied,
 Satis-[D]-fied [A7]

Outro {one bar each}: [D] [G] [D] [G] [D] [Bm] [D] [G7] [D] [D] [G7]!

Chords:



Performance Notes:

This is a very easy song to play. A solid beat and rudimentary percussion will suffice. In the instrumental there is a Whoa-wo thing going on. Weird ending. Key is not the same as the original - down a bit.

So Long Frank Lloyd Wright

[Emaj7] So {starting note is B} [E7] long, [C7] Frank [D7] Lloyd [G6] Wright
[A] I can't be-[D#dim7]-lieve your [Em] song is [G] gone so [Cmaj7] soon
I [C] barely learned the [G] tune
So [Am] soon [Fmaj7]
So [F] soon [B7]

I'll re-[Emaj7]-mem-[E7]-ber [C7] Frank [D7] Lloyd [G6] Wright
[A] All of the [D#dim7] nights we'd [Em] harmon-[G]-ise till [Cmaj7] dawn
I [C] never laughed so [G] long
So [Am] long [Ab]
So [G] long [G7]

[C] Architects may come and
[Gmaj7] Architects may go and
[D#dim7] Never change your [D7] point of [G] view
[Eb]! When [Bb]! I [Cm]! run [Bb]! dry
I [Abmaj7] stop awhile and [G7] think of [C7] you

Instrumental {sing the words in your head}:

I'll re-[Emaj7]-mem-[E7]-ber [C7] Frank [D7] Lloyd [G6] Wright
[A] All of the [D#dim7] nights we'd [Em] harmon-[G]-ise till [Cmaj7] dawn
I [C] never laughed so [G] long
So [Am] long [Ab]
So [G] long [G7]

[C] Architects may come and
[Gmaj7] Architects may go and
[D#dim7] Never change your [D7] point of [G] view

[Emaj7] So [E7] long, [C7] Frank [D7] Lloyd [G6] Wright
[A] All of the [D#dim7] nights we'd [Em] harmon-[G]-ise till [Cmaj7] dawn
[C] I never laughed so [G] long
So [Am] long [Ab]
So [G] long

[Ab] So [Am] long [Ab]
So [G] long
[Ab] So [Am] long [Ab]
So [G] long
||: [Ab] So [Am] long [Ab] So [G] long :|| {repeat and fade}

Performance Notes:

To be honest, this isn't a great song for a ukulele but it is a great song. There are a lot of chords here. Too many for diagrams. The original song contained 30 chords but I have cut them down somewhat. The instrumental originally involved putting a capo on the first fret then smartly removing it at the end of the instrumental. Hmmm.

Song For The Asking

Intro {in 6:8 time}: [C] {safety}

[C] Here is my [G] song [F] for the [Am] asking
 [Dm] Ask me and I will [E7] play
 So [F] sweetly, I'll [C] make you [F] smile [F] [G7]!

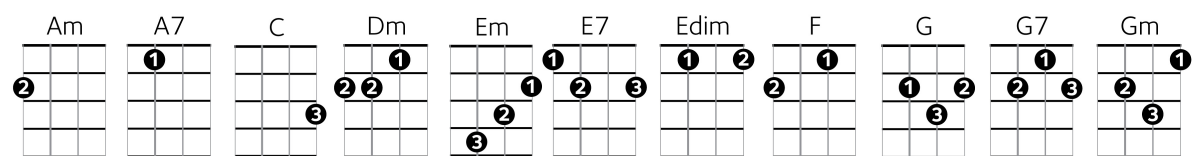
[C] This is my [G] tune [F] for the [Am] taking
 [Dm] Take it, don't [G] turn a-[E7]-way
 I've been [F] waiting [C] all my [F] life [F] [G7]!

⑤ [Am] Thinking it over, I've been [Em] sad [E7]!
 ⑤ [Edim7] Thinking it over, I'd be [G] more than [G7] glad
 To [C] change my [Gm] ways [A7] [F] for the [Am] asking
 [Dm] Ask me and [G] I will [E7] play
 All the [F] love that I [C] hold in-[F]-side [F] [G7]!

Outro {each chord is a bar of 6:8}:

Hmmm {optional}...[C] [G] [F] [Am] [Dm] [E7] [F] [C] [F] [G]! [C]!

Chords:



Performance Notes:

This is an ideal song for the ukulele with a few tweaks. Remember that it is in 6:8 time and you can't go far wrong. However, there are two pentuplets (marked with a ⑤) where you have 5 semi-quavers in the space for 4. You'll know this if you know the song. It has been simplified quite a bit to suit the uke.

Such a pretty song. Virtually the last thing written by Paul Simon as "Simon & Garfunkel". Paul sings this alone as the last song on the "Bridge" album. A very sad song to end a beautiful musical partnership..

The Boxer

Intro: [C] [C] {safety as required}

[C] I am just a poor boy though my story's seldom [Am] told
I have [G] squandered my resistance
For a [Dm7] pocketful of [G] mumbles, such are [C] promises
All lies and [Am] jest, still, a [G] man hears what he [F] wants to hear
And disregards the [C] rest [G] [F] [C]

When I [C] left my home and my family I was no more than a [Am] boy
In the [G] company of strangers
In the [Dm7] quiet of a [G] railway station, [C] running scared
Laying [Am] low, seeking [G] out the poorer [F] quarters
Where the ragged people [C] go
Looking [G] for the places [F] only [Em] they [Dm] would [C] know

Lie la lie... sequence

[Am] [G] [Am] [F] [G] [C]

[C] Asking only workman's wages
I come looking for a [Am] job, but I get no [G] offers
Just a [Dm7] come-on from the [G] whores on Seventh [C] Avenue
I do de-[Am]-clare there were [G] times when I was [F] so lonesome
I took some comfort [C] there Ooh la la [G] la la la la [C]

Instrumental: [C] [Am] [G] [Dm7] [G] [C] {as first four lines of verse 1}

Lie la lie... sequence

[Am] [G] [Am] [F] [G] [C]

Then I'm [C] laying out my winter clothes
And wishing I was [Am] gone, going [G] home
Where the [Dm7] New York City [G7] winters aren't [C] bleeding me
Leading [Em] m-[Am]-e, [Am] going [G] home [C]

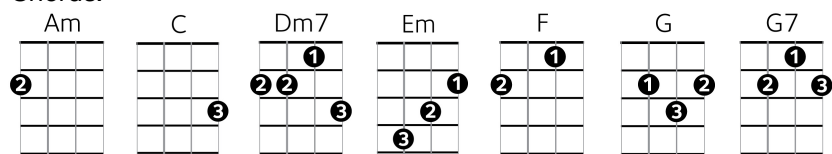
[C] In the clearing stands a boxer and a fighter by his [Am] trade
And he [G] carries the reminders of [G7] every glove that laid him down
And [C]! cut [C]! him till he cried out in his anger and his [Am] shame
"I am [G] leaving, I am [F] leaving" but the fighter still [C] remains [G] [F] [C]

Lie la lie... sequence


||: [Am] [G] [Am] [F] [G] [Am] :|| {eight times on the original}

[Am] [G] [Am] [F] [G] [C] [G]! [C]!

Chords:



Performance Notes:

This is the 2nd best known S&G song and amenable to all kinds of additions. There are a couple of "hot spots" where things don't go quite as you might expect. A  discussion.

The Only Living Boy In New York

Intro: [C] [C]

[C] Tom, get your plane right on [F] time
 [C] I know your part'll go [F] fine
 [C] Fly down to Mexi-[F]-co-[Am7] [Dm7] [F]
 [G] Da-n-da-da-n-da-n-da-da and [F] here I am,
 The [C] only living boy in New [F] York [F]

I [C] get the news I need on the weather re-[F]-port
 Oh, I can [C] gather all the news I need on the weather re-[F]-port
 [C] Hey, I've got nothing to [F] do [C] to-[Dm]-day [F] but [G] smile
 Da-n-do-da-n-do-da-n-do [F] here I am
 The [C] only living boy in New [F] York [A]

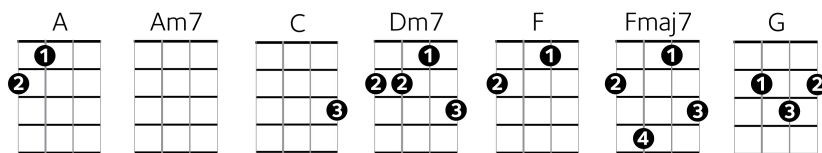
[Dm] Half of the time we're [G] gone but we don't know [C] where
 And we don't know [F] where

[C] Ah---[F]--- [C] Ah---[F]----
 [C] Ah ---[F]---[Am7]---[Dm7]---[F]--[G]
 [Fmaj7] Here I [C] am [F] [A]

[Dm] Half of the time we're [G7] gone but we don't know [C] where
 And we don't know [F] where

[C] Tom, get your plane right on [F] time
 [C] I know that you've been eager to fly [F] now
 [C] Hey, let your honesty [F] shine, [C] shine, [Dm] shine [F] now
 [G] Da-n-do-da-n-do-da-n-do
 Like it [Fmaj7]! shines [Dm7]! on [F]! me

The [C] only living boy in New [F] York
 The [C] only living boy in New [F] York
 [C]!



Performance Notes:

There are a couple of different versions of this out there and this is, in a sense, an "average" that has been adapted a bit for ukulele. S&G sing it in B Major so it is a semitone down from this version.

If there is any song that sums up their break-up, this is it. Paul has been left in New York whilst Artie goes down to Mexico to film "Catch-22". Incidentally, Artie was "Tom" and Paul was "Jerry" in their "Hey Schoolgirl" days in 1957.

Why Don't You Write Me?

Intro: [D] {safety}

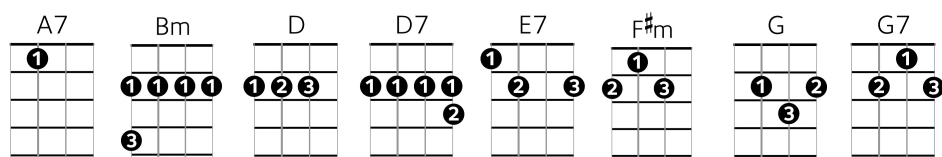
[D] Why don't you write me
 I'm out in the jungle
 I'm [E7] hungry to hear you.
 [A7] Send me a card,
 I am waiting so hard
 To be [Bm] near you. {F#m}
 {Falsetto} [D] La la [G] la
 {Bass} Why don't you [D] write?

[D] Something is wrong
 And I know I got to [E7] be there. {Bass "Yeah"}
 [A7] Maybe I'm lost,
 But I can't make the cost
 Of the [Bm] airfare, [F#m] ooh [D]
 Tell me [G] why (why, why)
 Tell me [A] why (why, why)

[D] Why don't you write me,
 A letter would brighten
 My [E7] loneliest evening.
 [A7] Mail it today
 If it's only to say
 That you're [Bm] leaving me. [F#m] ooh [D]
 {Falsetto} [D] La la [G] la [D] [D7]

[G7] Monday morning, sitting in the sun
 Hoping and wishing for the mail to come.
 [D] Tuesday, never got a word,
 [D7] Hmmm
 [G7] Wednesday, Thursday, ain't no sign,
 Drank a half a bottle of iodine.
 [D] Friday, woe is me
 [D7] Gonna hang my body from the highest tr-[G]-ee.

{Falsetto} Why don't you write [D] me?
 {Normal voice} Why don't you [G] write me?
 [G7] Why don't you [D] write me?
 |: Why don't you [G] write me?
 [G7] Why don't you [D] write me? :|| {Repeat and fade}



Performance Notes:

Not their finest hour but easy enough to play. Lots of strong beat rhythm and heavy percussion go very well in this song. The Falsetto bits are a bit of a stretch for the average male voice but fun to try!