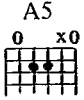
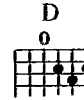
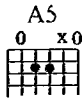


The Boy In The Bubble

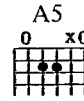
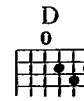
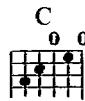
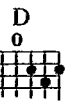
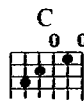
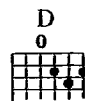
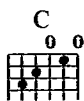
Words by Paul Simon

Music by Paul Simon and Forere Motloheola

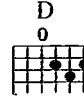
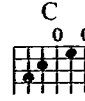
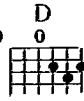
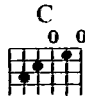
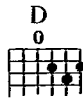
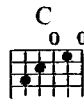
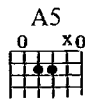
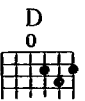
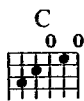
Moderately (♩ = ♩♩)



The first system of music features a guitar part on a single staff and a piano accompaniment on two staves. The guitar part begins with a whole rest, followed by a repeat sign. The piano part starts with a mezzo-forte (mf) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.



The second system continues the musical notation with guitar and piano parts. The guitar part has a whole rest, followed by a repeat sign. The piano part continues with the same accompaniment.



The third system shows the guitar part with a whole rest, followed by a repeat sign. The piano part continues with the same accompaniment.

It was a
It was a
It's a

The fourth system continues the musical notation with guitar and piano parts. The guitar part has a whole rest, followed by a repeat sign. The piano part continues with the same accompaniment.

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
 lion-aires and bil - lion - aires and ba - by: 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 -

3

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, —

β 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 C D C D C D G

x000 0 0 0 0 0 0 0 0 x000

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

C D G C D C D C D

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

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

Repeat and fade

G C D G C D C D C D

x000 0 0 0 0 0 0 0 0 0 0 0 0

G C D G C D C D C D

x000 0 0 0 0 0 0 0 0 0 0 0 0