

# S U P E R T R A M P



*Breakfast*  
IN AMERICA

# 'Good Morning'

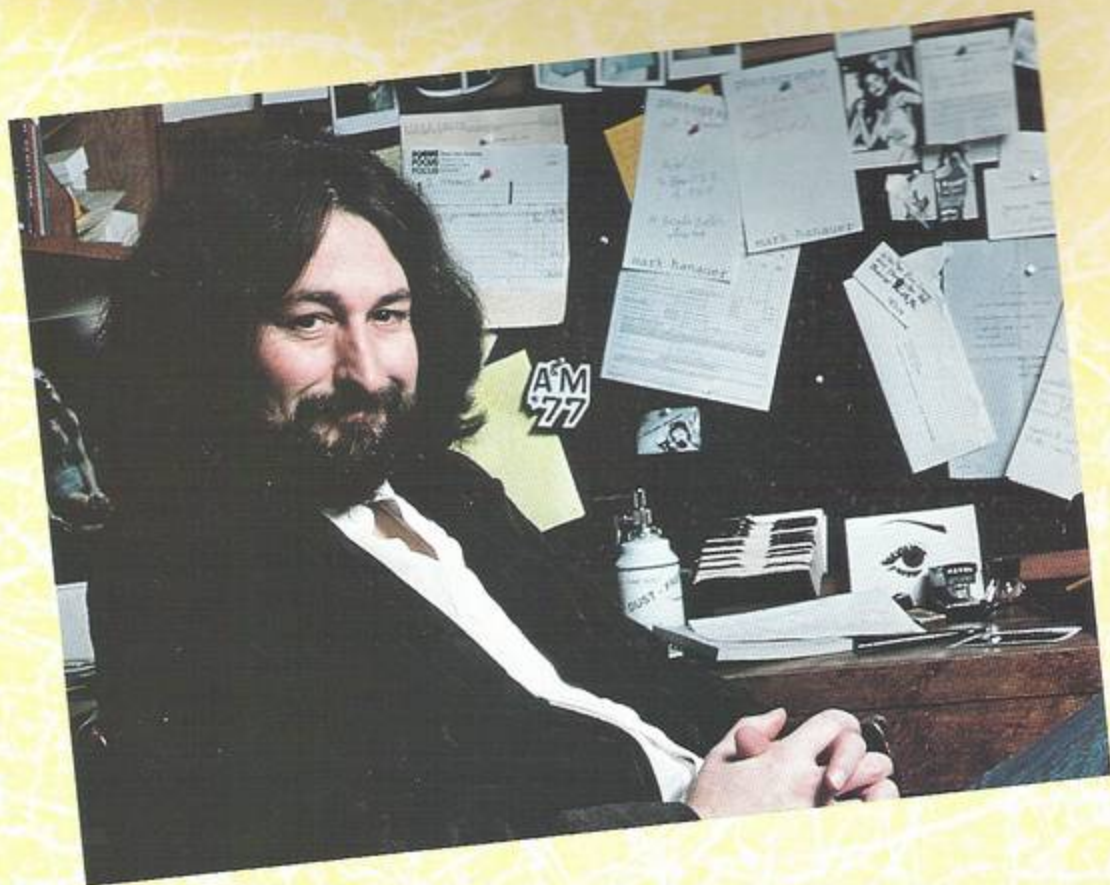
SPECIAL OF THE YEAR



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VII 2  
'We Never Close'



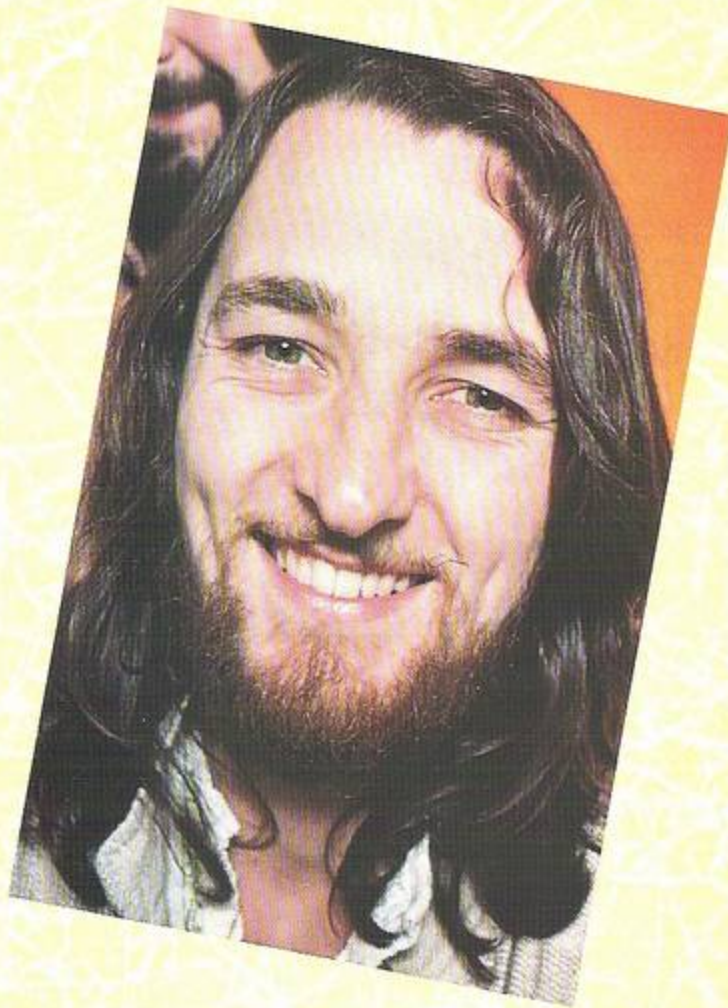
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## **SUPERTRAMP : BREAKFAST IN AMERICA**

*Breakfast in America* (the second Supertramp album since the band relocated in America) partly reflects the openness, energy and flowing quality of the American lifestyle. It is also a major evolutionary step in the collaborative efforts of five gifted musicians whose experience in working together began with the epic *Crime Of The Century*, was sustained through *Crisis? What Crisis?*, expanded with the worldwide success of *Even In The Quietest Moments . . .*, and culminates now in the strongest group effort the band has ever created.

Supertramp makes its music for itself, and in doing so, the band serves both as artist and critic as it chases the perfection that has become its trademark. The band has devoted more time to this album than any other, and the multiple contributions of reedman John A. Helliwell, drummer Bob C. Benberg, and bassist Dougie Thomson in terms of playing, arranging and mixing to the songs of Roger Hodgson and Rick Davies makes *Breakfast In America* a startling achievement.

Work began in April '78, when English engineer Peter Henderson, who had worked closely with the band on *Quietest Moments*, flew over to L.A. from London the day after he was married. As his personal involvement with *Breakfast In America* increased through each stage of development, he became progressively involved in the production side and ended as co-producer (with Supertramp) of the album. The rehearsals took place at Southcombe, their own demo studio in Burbank (affectionately named after



the cottage in the English countryside where *Crime* was conceived). The album was recorded in Los Angeles at the Village Recorder, and mixed at Crystal Sound.

The patience of Supertramp in discovering the right balance between the new rhythmic gusto of *Breakfast In America* and the clarity, space and intricate textures that have always characterized the band is more than rewarded. Their fans around the world—in the U.S. where their quiet intensity and overall excellence has earned them a potent cult following along with a certain aura of mystery, in Canada where Supertramp competes as one of the biggest selling recording groups in Canadian history, in Europe, where they received eight gold albums last year, in Argentina, Australia, New Zealand, and in Spain, where *Quietest Moments* is still running high on the charts after more than a year—have reached a peak of expectation that only *Breakfast In America* will satisfy.

The ingenuity, energy, humor and radiance associated in the past with Supertramp are all present on "Gone Hollywood," a song Rick Davies calls "the last link to *Crime Of The Century* because it's very much a structured song and a group effort. The other songs are very much more open and flowing." His opening keyboard work is a clarion call that suggests the melody to come, while the lyrics comically and slyly bemoan the fact that there are "so many creeps in Hollywood." Rock pundits have called Supertramp geniuses of evolved rock, and on "Gone Hollywood" they deliver the goods.

"Logical Song," according to Roger Hodgson, "is another angle on the way we were brought up and taught all these things, how to function outwardly but

*Handwritten signature or initials.*



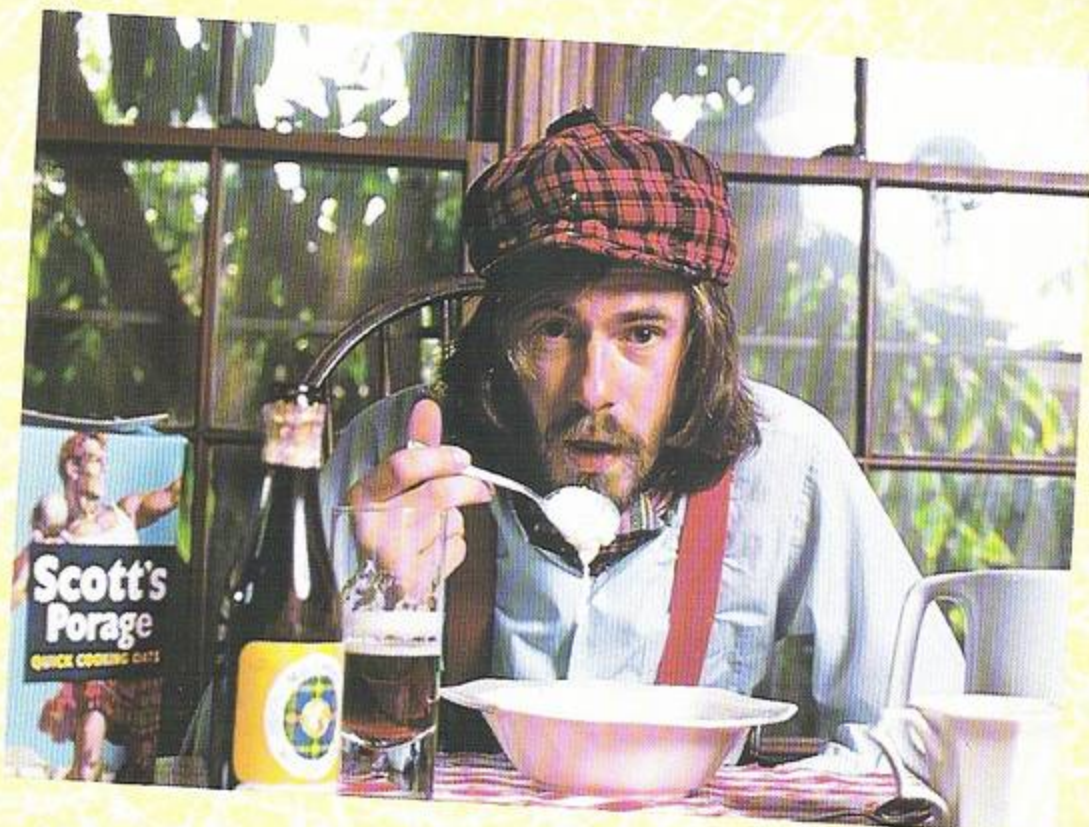
not told who we are inwardly, and no one explains it to us.”

“Goodbye Stranger” is a tune with a haunting quality, with a tinge of R&B powerfully assisted by a strong performance by drummer Bob C. Benberg, a song with a ‘50’s quality to it, and a certain unnameable element that makes you want to hear it over and over again.

The title track is a young English boy’s dream of what breakfast in America with the right girl in hand might be like, and “Oh Darling” is, according to Rick, “a very simple boy/girl song—I wrote it while I was trying to get a middle for ‘Gone Hollywood’ ”—and its charm is really coming through the band. It’s also another indication that Rick, not a prolific songwriter in the past, has broken through creative barriers and found a new voice.

But the banquet has not yet begun; side two is rounded out with two more of Rick’s songs, “Casual Conversations,” an uncharacteristically gentle tune with a lovely melody and a superb sax solo by John A. Helliwell, and “Just Another Nervous Wreck,” which he describes as “just about the way we all feel sometimes when everything’s going wrong. It’s probably the best lyric for me as far as evoking pictures and images.”

It also includes three songs that underscore the natural evolution of Roger’s songwriting: “Take The Long Way Home” is a bright, uptempo song laced with humor “about a guy who thinks he’s a real dandy, but he’s the only guy in the world who does.” “Lord Is It Mine” revolves around the theme of the longing for inner peace. “Child Of Vision” brings *Breakfast In America* to a perfect conclusion in a song which criticizes certain elements of the current lifestyle with defending answers by Rick Davies which, in a way, reflects the



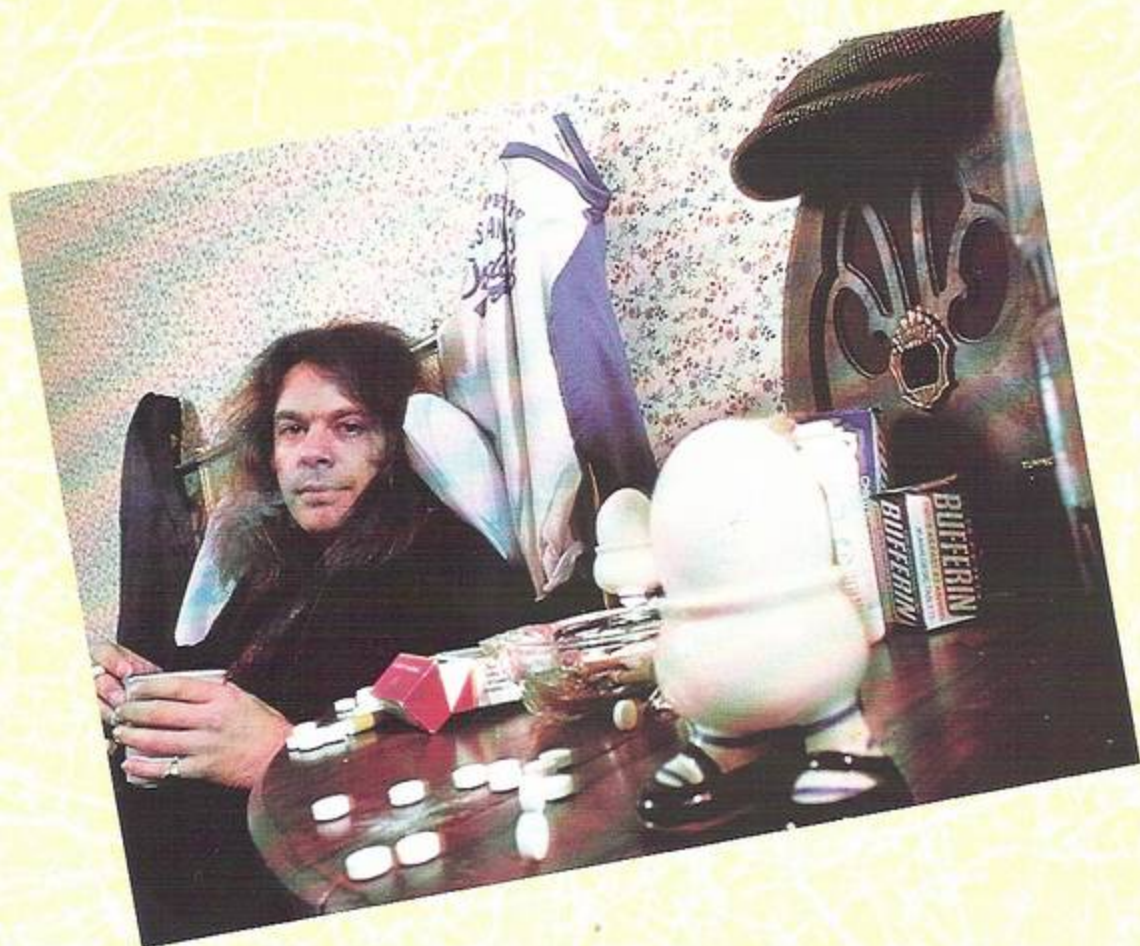
totally different attitudes of these two writers. It is this difference, when compounded by the energy, humor and superb playing of the band, that makes Supertramp what it is today.

The seeds of today's Supertramp were sown in London in 1970 when Rick Davies recruited Roger Hodgson, and along with Richard Palmer and Bob Millar, the band issued its first self-titled album on A&M. The elegance and originality of *Supertramp* (the band selected its name from a book called "The Autobiography Of A Supertramp," published by R.H. Davis in 1910) hinted at things to come. 1971 saw the release of *Indelibly Stamped*, a lighthearted excursion into the mainstream of British rock.

A couple of very lean years followed and a major revamping of the band with the addition of Dougie Thomson, John Anthony Helliwell and Bob C. Benberg, a drummer from Glendale, California. The new aggregate settled into a communal English cottage—Southcombe—to begin work on their next album.

*Crime Of The Century* (1974) proved to be a blockbuster success that put the band on the map worldwide. The album shot to the #1 spot in the English charts, and as the band began extensive touring, both fans and the rock press the world over acclaimed the extraordinary quality and originality of their work. *Crime* settled in for an eight-month stay on the U.S. charts.

With *Crisis? What Crisis?* released the following year, the storm of celebration continued. The band set out on a mammoth ten-month tour through Europe, the U.S., Canada, Australia, New Zealand and Japan—along with its own massive sound system—and it became increasingly clear that contemporary music has a new and marvelous source of inspiration.



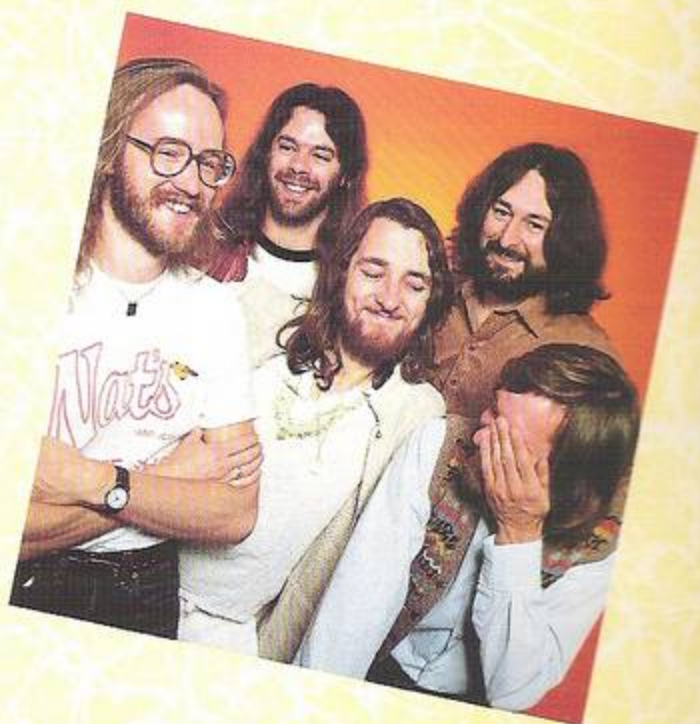
Following the tour, the band moved its base of operation from England to Southern California, and, at the Caribou Studios in Colorado, recorded *Even In The Quietest Moments . . .*, set out on a year-long world tour and began breaking records phenomenally all over the world. They played to well over 600,000 enthralled fans.

There were riots in Vermont, New Brunswick, Geneva, Barcelona; they sold two million records in Europe in six weeks; *Crime Of The Century* went platinum eight times over in Canada. Supertramp had become one of the world's premier rock bands.

But it's the period following nearly a year of intensive touring that proved to be the most important creatively for the band. They were able again to touch base with their creative centers, experience their own separate individuality—and Supertramp is above all a band of five individuals who pursue significantly different lifestyles—and regroup on common ground to launch into the new work. And as Supertramp graphically demonstrates on *Breakfast In America*, they have come together stronger than before and become, in every sense, a band playing its music—devoid of paranoia and hesitation, achieving new highs of breathtaking excitement.

For *Breakfast In America* is the best of Supertramp and Supertramp at its best.

—Jason McCloskey



**BOB**  
DRUMS

**RICK**  
VOCALS AND KEYBOARDS

**JOHN**  
WOODWIND INSTRUMENTS

**ROGER**  
VOCALS AND GUITAR

**DOUGIE**  
BASS



# Supertramp

## BREAKFAST IN AMERICA



### MENU

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# BREAKFAST IN AMERICA

Moderate Rock

Words and Music by  
ROGER HODGSON and RICK DAVIES

Piano introduction in 4/4 time, marked *mf*. The right hand plays chords in the key of C minor, and the left hand plays a steady eighth-note bass line.

Chord diagrams: Cm, Bb, Ab

Take a look at my girl-friend; she's the on-ly one I got.  
 Could we have kip-pers for break-fast, mum-my dear, mum-my dear?

Musical notation for the first verse, including vocal line and piano accompaniment.

Chord diagrams: Cm, Bb, Ab

Not much of a girl-friend, I nev-er seem to get a lot.  
 They got to have 'em in Tex-as, 'cause ev-ry-one's a mil-lion-aire.

Musical notation for the second verse, including vocal line and piano accompaniment.

Chord diagrams: G, Cm

Take a jum-bo 'cross the wa-ter, like to see A-mer-i-ca,  
 I'm a win-ner, I'm a sin-ner. Do you want my au-to-graph?

Musical notation for the third verse, including vocal line and piano accompaniment.

G Fm Bb Fm Bb

see the girls in Cal-i-for-nia. I'm hop-ing it's going to come true, but there's not a lot I can do. —  
 I'm a los-er, what a jok-er. I'm play-ing my jokes up-on you while there's noth-ing bet-ter to do. —

to Coda  $\oplus$  G Cm

Ba - ba - da - dow, — ba - ba - dow - ba - ba - dow - di - dow — di - dow. —

G Cm Ab

Ba - ba - da - dow, — ba - ba - dow - ba - ba - dow - di - dow — di - dow. — Na na na, na na

Fm Bb

na na na — na na. —

D.S.  $\text{S}$  at  $\oplus$  Coda (3rd verse)


Coda  $\oplus$  G

Ba - ba - da - dow, — ba - ba - dow - ba - ba -



Cm G Cm

dow-di-dow\_ di-dow.\_ Ba - ba - da - dow\_ ba - ba - dow - ba - ba - dow - di - dow - di - dow.\_ Hey\_



G Cm G

oh\_ hey\_ oh\_ hey\_ oh\_ hey\_ oh\_ Hey\_ oh\_ hey\_ oh\_ hey\_



Cm Ab Fm Bb

oh\_ hey\_ oh\_ Na na na, na na na na na na na na.

### 3rd Verse

Don't you look at my girlfriend;  
 she's the only one I got.  
 Not much of a girlfriend,  
 I never seem to get a lot.

Take a jumbo 'cross the water,  
 like to see America,  
 see the girls in California.  
 I'm hoping it's going to come true,  
 but there's not a lot I can do.

# BREAKFAST IN AMERICA

---

Take a look at my girlfriend  
 She's the only one I got  
 Not much of a girlfriend  
 I never seem to get a lot  
 Take a jumbo 'cross the water  
 Like to see America  
 See the girls in California  
 I'm hoping it's going to come true  
 But there's not a lot I can do

Could we have kippers for breakfast  
 Mummy dear, mummy dear?  
 They got to have 'em in Texas  
 'Cause ev'ryone's a millionaire  
 I'm a winner, I'm a sinner  
 Do you want my autograph?  
 I'm a loser, what a joker  
 I'm playing my jokes upon you  
 While there's nothing better to do

Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow-di-dow  
 Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow-di-dow  
 Na na na, na na na na na na na

Don't you look at my girlfriend  
 She's the only one I got  
 Not much of a girlfriend  
 I never seem to get a lot  
 Take a jumbo 'cross the water  
 Like to see America  
 See the girls in California  
 I'm hoping it's going to come true  
 But there's not a lot I can do

Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow-di-dow  
 Ba-ba-da-dow, ba-ba-dow-ba-ba-dow-di-dow-di-dow  
 Hey oh, hey oh, hey oh, hey oh  
 Hey oh, hey oh, hey oh, hey oh  
 Na na na, na na na na na na na

## THE LOGICAL SONG

When I was young it seemed that life was so wonderful  
 A miracle, oh, it was beautiful, magical  
 And all the birds in the trees, well they'd be singing so happily  
 Oh, joyfully, oh, playfully watching me

But then they sent me away to teach me how to be sensible  
 Logical, oh, responsible, practical  
 And they showed me a world where I could be so dependable  
 Oh, clinical, oh, intellectual, cynical

There are times when all the world's asleep  
 The questions run too deep for such a simple man  
 Won't you please, please tell me what we've learned?  
 I know it sounds absurd, please tell me who I am

I said, Now watch what you say or they'll be calling you a radical  
 A liberal, oh, fanatical, criminal  
 Oh won't you sign up your name, we'd like to feel you're acceptable  
 Respectable, oh, presentable, a vegetable!

At night when all the world's asleep  
 The questions run too deep for such a simple man  
 Won't you please, please tell me what we've learned?  
 I know it sounds absurd, please tell me who I am

Who I am, who I am, who I am

Words and Music by Roger Hodgson and Rick Davies  
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# THE LOGICAL SONG

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderate Rock

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a mezzo-forte (mf) dynamic. The left hand plays a simple bass line with eighth notes. The key signature has two flats (Bb and Eb).

**Verse**

1. When I was young, — it seemed that life was so won-der-ful,  
2. sent me a way — to teach me how to be sen-si-ble,

The first system of the verse shows the vocal melody and piano accompaniment. The piano part features a consistent chord pattern. Chord diagrams for Cm, Ab, and G are provided above the staff.

a mir-a-cle, oh, it was beau-ti-ful, mag-i-cal. And all the  
log-i-cal, oh, re-spon-si-ble, prac-ti-cal. And they

The second system continues the verse. The piano accompaniment includes a section marked 'Adim' (ad libitum). Chord diagrams for Bb, Ab, and G are shown above the staff.

birds in the trees, — well they'd be sing-ing so hap-pi-ly, oh, joy-ful-ly,  
showed me a world — where I could be so de-pend-a-ble, oh, clin-i-cal

The third system concludes the verse. The piano accompaniment continues with the established chord pattern. Chord diagrams for Cm, Ab, G, and Bb are provided above the staff.

Ab *tr.*      Adim

1., 3.

oh, play-ful-ly watch-ing me. But then they  
oh, in-tel-lee-tu-al, eyn-i-cal.

2., 4.      Eb *tr.*      Chorus

1. There are times when all the world's a sleep,  
2. At night,

Am7b5/Eb      Ab/Eb *tr.*

the ques-tions run too deep for such

Db      Fm/C      Bbm      Fm/Ab

a sim-ple man. Won't you please,



**E<sub>b</sub>** **Am7<sup>b</sup>5/E<sub>b</sub>**

please tell me what we've learned? I know

**A<sub>b</sub>/E<sub>b</sub>**

it sounds absurd please tell me who I am

**D<sub>b</sub>** **Fm/C** *to Coda* **B<sub>b</sub>m** **Fm/Ab** **D<sub>b</sub>** **Fm/C** **B<sub>b</sub>m** **Fm/Ab** *"D.S. & (3rd verse al coda)"*

I said,

**Coda** **B<sub>b</sub>m** **Fm/Ab** **D<sub>b</sub>** **Fm/C** **B<sub>b</sub>m** **Fm/Ab** **D<sub>b</sub>** **Fm/C**

Who I am, who I am,



who I am.





*Repeat and fade*

### 3rd Verse

I said, Now watch what you say or they'll be calling you a radical,  
 a liberal, oh, fanatical, criminal.  
 Oh, won't you sign up your name, we'd like to feel you're acceptable,  
 respectable, oh, presentable. A vegetable!

### 4th Verse

**INSTRUMENTAL**

*(To 2nd Chorus)*

# GONE HOLLYWOOD

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderate Rock

*p* *cresc. poco a poco* .....

1. It's just a

**Ab**

heart - break-ing; 1. I should have known that it would let me down. *It's just a*  
2. I used to think that it would feel so good. *But who's to*  
2. shame a - bout it;

**Ab/Gb**

*mind* ach - ing; I used to dream a - bout this town. It was a  
*blame* a - bout it? So many creeps in Hol - ly - wood. I'm in this

Fm7



Gaug



sight to see, — the place to be — where the liv - in' is eas - y and the kicks can al - ways be found. —  
dumb mo - tel — near the Ta - co Bell, — with - out a hope in hell — I can't be - lieve that I'm — still a - round. —

1. Cm7



Fm7/C



Cm7



2. *It's such a*

2. Cm7



Fm7/C



Cm7



Fm7/C



Cm7



Fm7



Cm7



Fm7



Cm7



Fm7



Cm7



Fm7



Ain't noth - in' new in my

Cm7 Fm7 Cm7 Fm7

life to-day. — Ain't nothin'

Cm7 Fm7 Cm7 Fm7

trac, it's all

Cm7 Fm7 Cm7 Fm7

gone a-way. — I've had -

Cm7 Fm7/C Cm7 Fm7/C

had too much cry-in', seen much, too much grief. — I'm sick of try-in', it's be-yond be-lief. —

Cm7 Fm7/C Cm7 Fm7/C

I'm tired of talk-ing on the tel - e - phone, - they're tryin' to tell me that they're not at home... Ain't noth-in'

Cm7 Fm7/C Cm7 Fm7/C

new in my

Cm7 Fm7 Cm7 Fm7

life to - day. - I've had

Cm7 Fm7 Cm7 Fm7

e-nough of walk-ing from a place to place, - I've yet to come a-cross a friend - ly face. - Now the

Cm7 Fm7 Cm7 Fm7

words sound fa-mil-iar as they slam the door, — “You’re not what we’re look-ing for.” Ain’t noth-in’

A<sup>b</sup> Fm



new in my

Cm/E<sup>b</sup> Cm

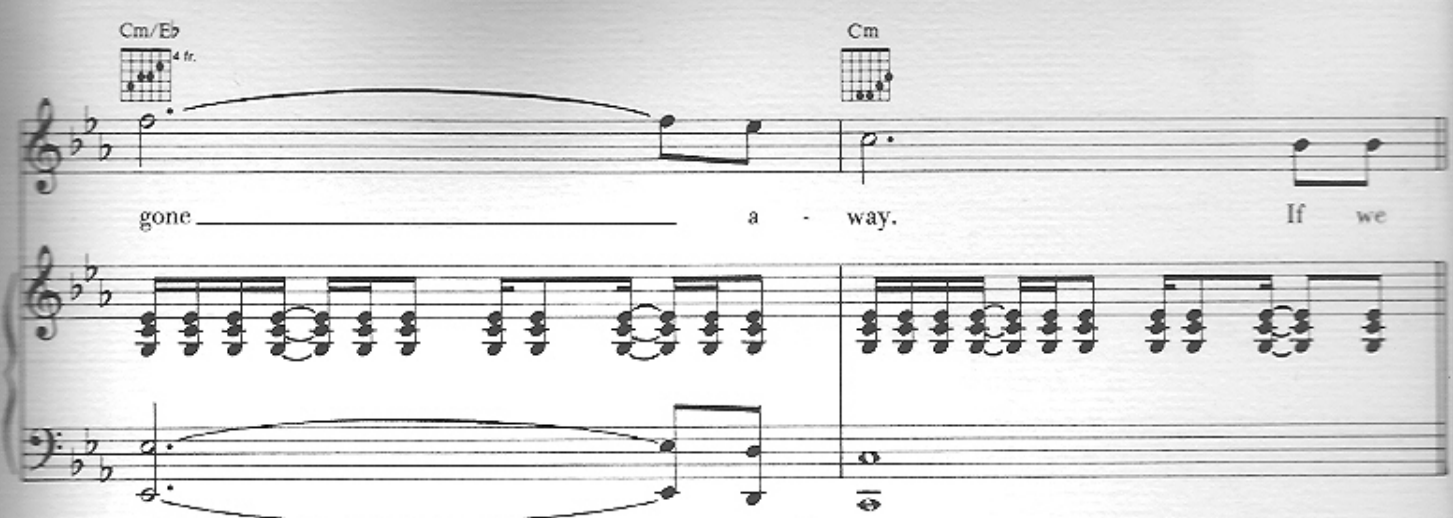
life to-day. — Ain’t noth-in’

A<sup>b</sup> Fm

true, it’s all

Cm/Eb  Cm 




gone \_\_\_\_\_ a - way. If we



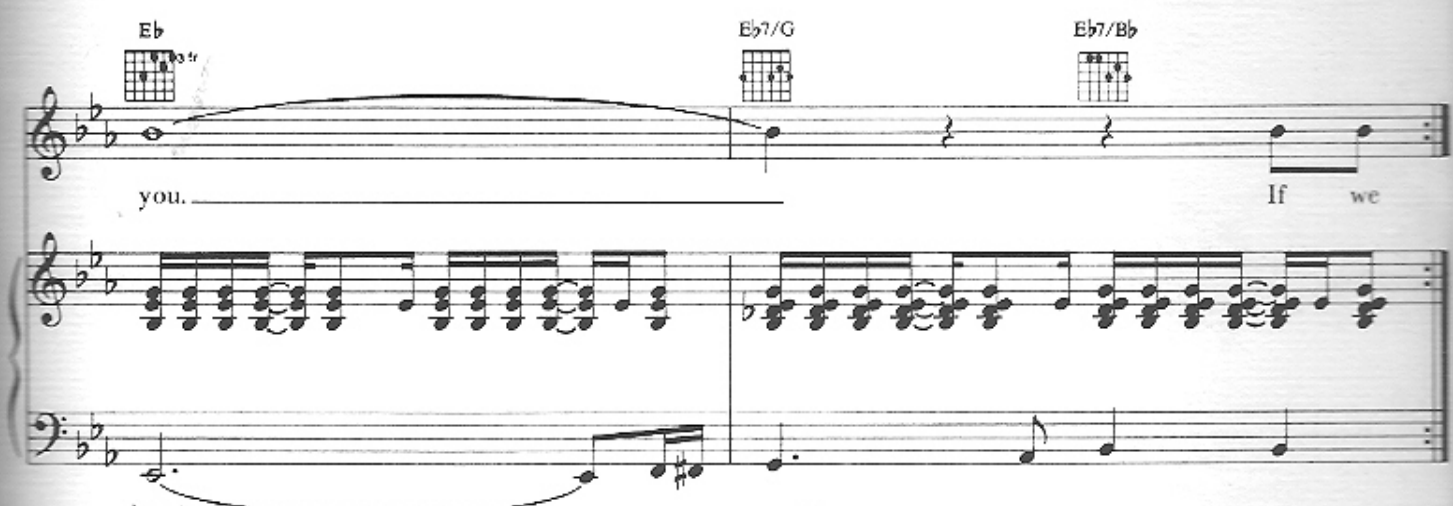
Abm/Cb  Abm 



on - ly\_ had time, on - ly\_ had time for



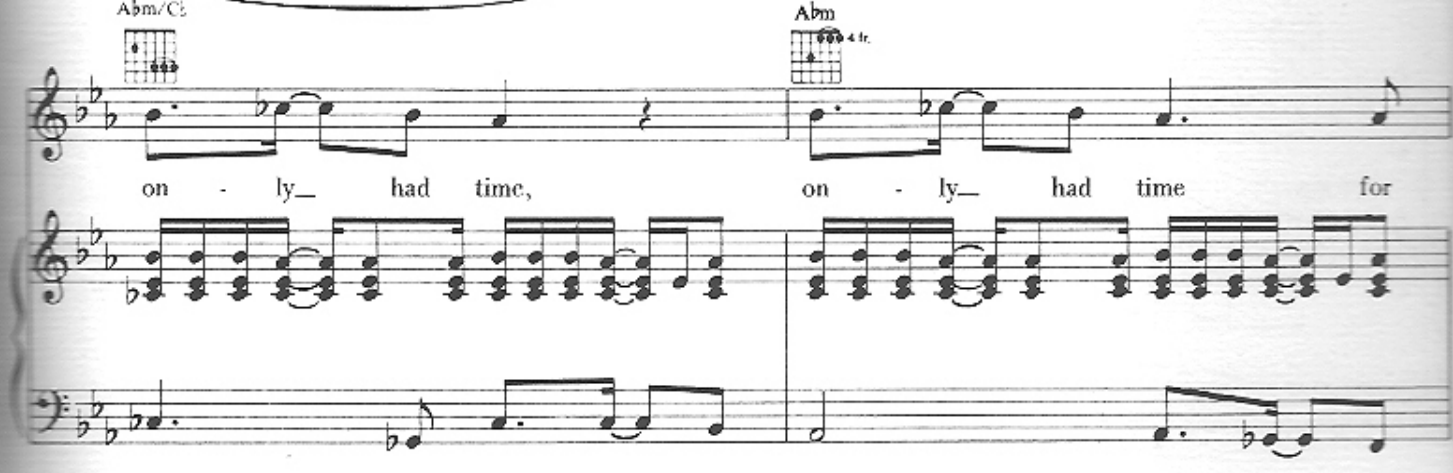
Eb  Eb7/G  Eb7/Bb 

you. \_\_\_\_\_ If we




Abm/Ci  Abm 

on - ly\_ had time, on - ly\_ had time for

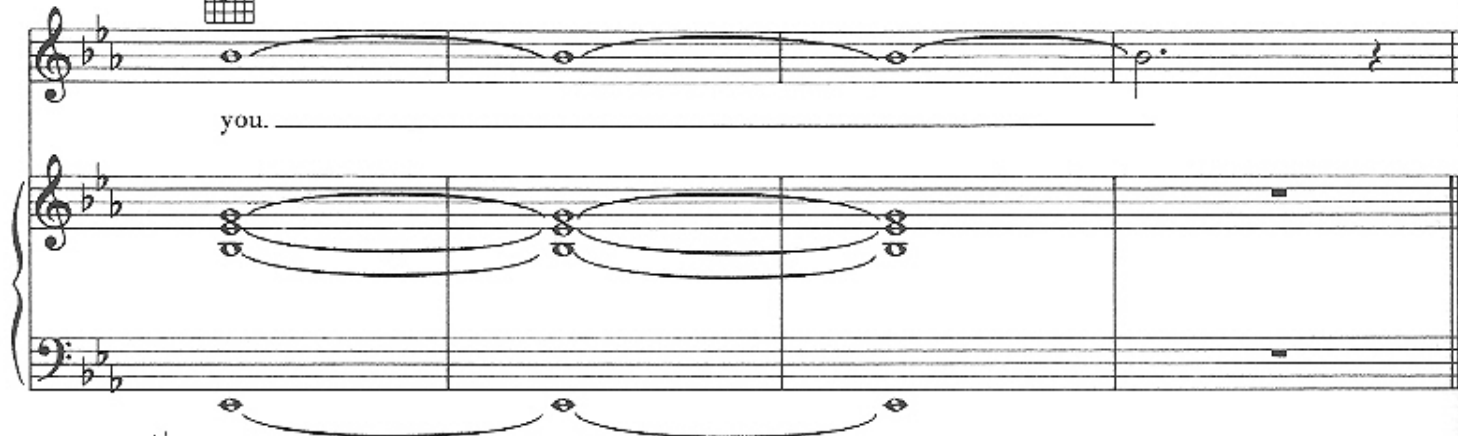




**E<sub>b</sub>**



you. \_\_\_\_\_



**A<sub>b</sub>**



*p* *cresc. poco a poco* .....



*f* *It was a*



**A<sub>b</sub>**



*heart - break-ing;* *now I ride in a big, fine car.* *It was a*



Ab/Gb



Musical staff with lyrics: Yeah, I'm the talk of the bou - e - vard.

mind ach - ing;

So keep your

Musical staff with guitar accompaniment and bass line.

Fm7



G aug



Musical staff with lyrics: chin up, boy, - for - get the pain. - I know you'll make - it if you try a - gain. - There's

Musical staff with guitar accompaniment and bass line.

Ab



Ab/Bb



Eb



Musical staff with lyrics: no use in quit - ting when the world is wait - ing for you.

Musical staff with guitar accompaniment and bass line.

Db/Eb



Eb



Db/Eb



Musical staff with guitar accompaniment and bass line.

guitar ad lib

Repeat and fade

Musical staff with guitar accompaniment and bass line.

## GONE HOLLYWOOD

*It's just a heart breaking*

I should have known that it would let me down

*It's just a mind aching*

I used to dream about this town

It was a sight to see, the place to be

Where the livin' is easy

And the kicks can always be found

*It's such a shame about it*

I used to think that it would feel so good

*But who's to blame about it?*

So many creeps in Hollywood

I'm in this dumb motel near the Taco Bell

Without a hope in hell

I can't believe that I'm still around

Ain't nothin' new in my life today

Ain't nothin' true, it's all gone away

I've had—had too much cryin'

Seen much too much grief

I'm sick of tryin', it's beyond belief

I'm tired of talking on the telephone

They're tryin' to tell me that they're not at home

Ain't nothin' new in my life today

I've had enough of walking from a place to place

I've yet to come across a friendly face

Now the words sound familiar as they slam the door

"You're not what we're looking for"

Ain't nothin' new in my life today

Ain't nothin' true, it's all gone away

If we only had time, only had time for you

If we only had time, only had time for you

If we only had time, only had time for you

*It was a heart-breaking*

Now I ride in a big, fine car

*It was a mind aching*

Yeah, I'm the talk of the boulevard

So keep your chin up boy, forget the pain

I know you'll make it if you try again

There's no use in quitting

When the world is waiting for you

# GOODBYE STRANGER

It was an early morning yesterday  
 I was up before the dawn  
 And I really have enjoyed my stay  
 But I must be movin' on  
 Like a king without a castle  
 Like a queen without a throne  
 I'm an early mornin' lover  
 And I must be movin' on

Now I believe in what you say  
 Is the undisputed truth  
 But I have to have things my own way  
 Just to keep me in my youth  
 Like a ship without an anchor  
 Like a slave without a chain  
 Just the thought of those sweet ladies  
 Sends a shiver through my veins

And I will go on shining, shinin' like brand new  
 I'll never look behind me, my troubles will be few

Goodbye stranger, it's been nice  
 Hope you'll find your paradise  
 Tried to see your point of view  
 Hope your dreams will all come true

Goodbye Mary, goodbye Jane  
 Will we ever meet again?  
 Feel no sorrow, feel no shame  
 Come tomorrow, feel no pain

*(And sweet devotion)* Goodbye Mary  
*(It's not for me)* Goodbye Jane  
*(Just give me motion)* Will we ever  
*(And set me free)* Meet again?  
*(And the land and the ocean)* Feel no sorrow  
*(Far away)* Feel no shame  
*(Is the life I've chosen)* Come tomorrow  
*(Ev'ry day)* Feel no pain

*(And a sweet devotion)* Goodbye Mary  
*(It's not for me)* Goodbye Jane  
*(Just give me motion)* Will we ever  
*(And set me free)* Meet again

Now some they do and some they don't  
 And some you just can't tell  
 And some they will and some they won't  
 With some it's just as well  
 You can laugh at my behavior  
 That'll never bother me  
 Say the devil is my saviour  
 But I won't pay no heed

And I will go on shining, shinin' like brand new  
 I'll never look behind me, my troubles will be few

Goodbye stranger, it's been nice  
 Hope you'll find your paradise  
 Tried to see your point of view  
 Hope your dreams will all come true

Goodbye Mary, goodbye Jane  
 Will we ever meet again?  
 Feel no sorrow, feel no shame  
 Come tomorrow, feel no pain

*(Sweet devotion)* Goodbye Mary  
*(It's not for me)* Goodbye Jane  
*(Just give me motion)* Will we ever  
*(And set me free)* Meet again?  
*(And the land and the ocean)* Feel no sorrow  
*(Far away)* Feel no shame  
*(Is the life I've chosen)* Come tomorrow  
*(Ev'ry day)* Feel no pain

*(And now I'm leavin')* Goodbye Mary  
*(Got to go)* Goodbye Jane  
*(Hit the road)* Will we ever  
*(I'll say it once again)* Meet again?  
*(Oh yes I'm leavin')* Feel no sorrow  
*(Got to go)* Feel no shame  
*(Got to go)* Come tomorrow  
*(I'm sorry I must tell you)* Feel no pain  
*(Goodbye Mary)* Goodbye Mary  
*(Goodbye Jane)* Goodbye Jane  
*(Will we ever)* Will we ever  
*(Meet again?)* Meet again?

# GOODBYE STRANGER

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderate Rock



**Verse**

It was an ear-ly morn-ing yes-ter-day, — I was up be-fore the dawn. —  
I be-lieve in what you say — is the un-dis-pu-ted truth. —

Chord diagrams:  $\text{Ab}$  and  $\text{Db}/\text{Ab}$

The first verse is written in 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are placed below the melody. Chord diagrams for  $\text{Ab}$  and  $\text{Db}/\text{Ab}$  are shown above the first two measures.

And I real-ly have en- But I have to have things

Chord diagram:  $\text{Ab}$

The second verse continues the melody and piano accompaniment. The lyrics are placed below the melody. A chord diagram for  $\text{Ab}$  is shown above the first measure.

joyed my stay — but I must be mov-in' on. — Like a  
my own way — just to keep me in — my youth. — Like a

Chord diagrams:  $\text{Db}/\text{Ab}$  and  $\text{Ab}$

The third verse concludes the piece. The melody and piano accompaniment continue. The lyrics are placed below the melody. Chord diagrams for  $\text{Db}/\text{Ab}$  and  $\text{Ab}$  are shown above the first two measures.

Ab7/Gb

D9/F

king with - out — a cas - tle, like a queen with - out — a throne, — I'm an  
ship with - out — an an - chor, like a slave with - out — a chain, — just the

Db

1.

Bbm

Ab

ear - ly morn - in' lov - er and I must be mov - in' on. — Now  
thought of those sweet la - dies sends a

2.

Bbm

Ab

Chorus

Ab7/Gb

shiv - er through my veins. — And I will go on shin - ing. — shin - in' like brand new. — I'll

Db

Bbm

Ab

nev - er look be - hind me, my trou - bles will be few. — (guitar 2nd time)

Abaug Ab6 Bbm Eb

Abaug: Ab6: Bbm: Eb:

Ab Ab7+/Gb Fm7

Good - bye stran - ger, it's been nice. Hope you'll find your  
 Tried to see your point of view, hope your dreams will

Ab: Ab7+/Gb: Fm7:

Bbm Eb Ab Ab7+/Gb

par - a - dise. — Good - bye Mar - y, good - bye Jane.  
 all come true. — tion, it's not for me. — Just give me mo -

Bbm: Eb: Ab: Ab7+/Gb:

1., 2. Fm7 Bbm Eb Ab

Will we ev - er meet a - gain? — Feel no sor - row,  
 tion and set me free. — And the land and the o - cean, far a -

Fm7: Bbm: Eb: Ab:

Ab7+/Gb      Fm7      Bbm      Eb      to Coda

feel no shame. Come to-mor-row, feel no pain. ———  
 way,— is the life I've cho-sen, ev-'ry day. ——— 2x And sweet de-vo-

3. Bbm      Ab7+/Gb      Ab

D.S.  $\text{\$}$  at Coda  
 (3rd verse) take 2nd endings

meet a-gain? ——— Now

Coda

Ab      Ab7+/Gb      Fm7

Good - bye Mar - y, good - bye Jane. Will we ev - er  
 - tion it's not for me.— Just give me mo - tion and set me free.—  
 leav - in', got to go.— hit the road, ——— I'll say it once a -



B♭m Eb Ab Ab7+/Gb

meet a - gain? \_\_\_\_\_ Feel no sor - row, feel no shame.  
*And the land and the o - cean, far a - way, — is the life I've*  
*Oh yes I'm leav - in', got to go, — got to*

gain.

Fm7 B♭m Eb Ab

Come to - mor - row, feel no pain. Good - bye Mar - y,  
*cho - sen ev - 'ry day. — And now I'm — y good - bye*  
*go. — I'm sorry I must tell you. — Good - bye Mar -*

Ab7+/Gb Fm7 B♭m Ab7/Gb

good - bye Jane. Will we ev - er meet a - gain?  
*Jane. — Will we ev - er meet a - gain?*

Play 3 times

The musical score consists of three systems, each with a guitar staff and piano accompaniment. The first system is marked 'Play 3 times' and contains three measures of guitar chords: A7, Abm7, and Ab7. The piano accompaniment features a steady bass line and chords in the right hand. The second system contains two measures of guitar chords: Abm7 and A7. The piano accompaniment continues with similar patterns. The third system contains one measure of the chord Abm7/Db. The score concludes with the instruction 'Repeat and fade'.

3rd Verse

Now some they do and some they don't  
and some you just can't tell.  
And some they will and some they won't.  
With some it's just as well.

You can laugh at my behavior,  
that'll never bother me.  
Say the devil is my saviour,  
but I won't pay no heed.

(TO CHORUS)

# OH DARLING

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderately (with a "2" feel)

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a D major key signature. The left hand plays a simple bass line of quarter notes.

D

1. Oh, — dar - ling, —  
hon - ey, —

mf

The first line of the song features a vocal melody starting with a quarter rest, followed by a half note 'Oh,' and a quarter note 'dar - ling,'. The piano accompaniment continues with a similar rhythmic pattern. A guitar chord diagram for D major is shown above the vocal line.

Dm7

A

will you ev - er — change your mind. —  
won't you say that — I'm the one. —

The second line of the song continues the vocal melody. The piano accompaniment includes a key signature change to D minor for the final measure of the line. Guitar chord diagrams for Dm7 and A major are shown above the vocal line.

B7

Yeah, I've been feel - ing — left be -  
And if you think you're — gon - na

The third line of the song continues the vocal melody. The piano accompaniment includes a key signature change to D major for the final measure of the line. A guitar chord diagram for B7 is shown above the vocal line.

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Bm7 1. F

hind; run, like a

Dm7 A Bm7

shad - ow in your light, shad - ow

A/C# A7/E 2. F C/E

in your light, in your light. 2. Ah, well, you (3.) be - cause you

F/D C Dm/B A B7

know see I'm gon - na be a - round you, all a - bout you, my pret - ty, I'm gon - na be so bus - y, oh,

Bm7

A

al - ways by your side.  
love you night and day.

I'm gon - na dream a - bout you,  
And through the rain and shine I'll

B7

Bm7

A

scheme a - bout you, love you all the  
make you mine, I'll love you come what time.

I'm gon - na  
I'm gon - na

to Coda

catch you la - dy,

catch you la - dy, yeah.

al



**D**  

The news is all — o - ver town, — you bet - ter not


**Dm7** 


**A** 

let me down. — Keep tell - ing me you're feel - ing good, —

**B7**  

as good as you — ev - er could. — Please tell me that you'll

**Bm7** 


**F**  **C/E**  **F/D**  **C**  **Dm/B** 

nev - er go. — Ah, ah, no,


A  Bm7  A/C# 

no. — Tell — me that you'll nev - er go, — nev - er



A7/E  *D.S. al Coda*  
(3rd verse use 2nd ending)

go, — no. — 3. Ah,



*Coda*  A 

— catch you la - dy,



B7  Bm7  A  *Repeat and fade*

catch you la - dy, catch you la - dy, uh huh. — I'm gon - na —



### 3rd Verse

Ah, lately, I'm like a watch that's overwound  
and I've got both feet off the ground,  
because you see. . .

## OH DARLING

Oh darling, will you ever change your mind  
 Yeah, I've been feeling left behind  
 Like a shadow in your light  
 Shadow in your light, in your light

Ah honey, won't you say that I'm the one  
 And if you think you're gonna run  
 Well you know I'm gonna be around you  
 All about you, always by your side  
 I'm gonna dream about you  
 Scheme about you, love you all the time  
 I'm gonna catch you lady, catch you lady, yeah

The news is all over town  
 You better not let me down  
 Keep telling me you're feeling good  
 As good as you ever could  
 Please tell me that you'll never go, ah, ah, no, no  
 Tell me that you'll never go, never go, no

Ah, lately I'm like a watch that's overwound  
 And I've got both feet off the ground  
 Because you see I'm gonna be so busy  
 Oh, my pretty, love you night and day  
 And through the rain and shine I'll make you mine  
 I'll love you come what may  
 I'm gonna catch you lady, catch you lady  
 Catch you lady, uh huh  
 I'm gonna catch you lady, catch you lady  
 Catch you lady, uh huh

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## TAKE THE LONG WAY HOME

---

So you think you're a Romeo  
 Playing a part in a picture show  
 Well take the long way home  
 Take the long way home  
 'Cause you're the joke of the neighborhood  
 Why should you care if you're feeling good  
 Well take the long way home, take the long way home

But there are times that you feel you're part of the scenery  
 All the greenery is comin' down boy  
 And then your wife seems to think you're part of the furniture  
 Oh it's peculiar, she used to be so nice

When lonely days turn to lonely nights  
 You take a trip to the city lights  
 And take the long way home, take the long way home  
 You never see what you want to see  
 Forever playing to the gallery  
 You take the long way home, take the long way home

And when you're up on the stage it's so unbelievable  
 Unforgettable how they adore you  
 But then your wife seems to think you're losing your sanity  
 Oh it's calamity, oh is there no way out? Oh!

Well does it feel that your life's become a catastrophe  
 Oh it has to be for you to grow boy  
 When you look through the years and see what you could have been  
 Oh what you might have been if you had had more time

So when the day comes to settle down  
 Well who's to blame if you're not around?  
 You took the long way home, you took the long way home  
 You took the long way home, you took the long way home  
 You took the long way home, you took the long way home  
 You took the long way home, you took the long way home

Ah, ah, ah, ah, ah, ah  
 Long way home, long way home, long way home  
 Long way home, long way home, long way home

# TAKE THE LONG WAY HOME

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderately

Cm7

B7/C

*p cresc.* *mf*

F/C

C

B7/C

C

(Play 2x's)

Cm7

B7/C

F/C

C

Verse

*mf*

So you think you're a Ro - me - o — play - ing a part in a pic - ture show, we'll take the  
When lone - ly days turn to lone - ly nights — you take a trip to the cit - y lights, and take the

B7/C

C

long way home, take the long way home.  
long way home, take the long way home.

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Cm7      Bb/C      F/C      C

Cause you're the joke of the neigh-bor-hood, — why should you care if you're feel-ing good, we'll take the  
 You nev-er see what you want to see, — for - ev - er play - ing to the gal-ler - y, you take the

Bb/C      C

long way home, take the long way home.  
 long way home, take the long way home.

Em7      Em7/D      Am      Em/G

*Chorus*

But there are times that you feel you're part — of the scen - er - y, — all — the  
 And when you're up on the stage it's so — un - be - liev - a - ble, — un - for -

F      Bb      F/A

green - er - y — is com-in' down, — boy.  
 get - ta - ble. — how they a - dore — you.

G Em7 Am Em/G

And then your wife seems to think you're part of the furn - i - ture, — oh — it's pe -  
 But then your wife seems to think you're los - ing your san - i - ty, — oh — it's ca -

F Bb F/A

cu - li - ar, — she used to be — so  
 lam - i - ty, — oh is there no — way

to Coda

1. G7 2. G7 Eb Bb

nice. out? Oh! — *ad lib Instrumental*

F C Bb/C 1. C

2. C

*D.S.*  $\text{X}$  (3rd Chorus)  
at Coda

Coda

G7

time

Cm7

B7/C

F/C

C

So, when the day comes to set - tle down... well, who's to blame if you're not a - round? You took the

B7/C

A7/C

long way home, you took the long way home. You took the

1. F/C

2. F/C

long way home, you took the long way home, you took the

B $\flat$ /C F/C F $\flat$ /C

long way home, you took the long way home. Ah, \_\_\_\_\_

Cmaj9 (Play 3x's) B $\flat$ /C A $\flat$ /C

ah. \_\_\_\_\_ Long way home, — long way home, —

1. F/C 2. F/C B $\flat$ /C

long way home. — long way home. —

*rit.*

### 3rd Chorus

Well does it feel that your life's become  
 a catastrophe,  
 oh it has to be for you to grow, boy.  
 When you look through the years and see  
 what you could have been,  
 oh what you might have been if you had  
 had more time.

# CASUAL CONVERSATIONS

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderate Ballad

Verse

G

B7sus

1. It does - n't mat - ter what I say,  
2. Im - ag - i - na - tion's all I have,

*mp*

F#7/A# F#7 Am7

you nev - er lis - ten an - y - way. Just don't  
but e - ven then, you say it's bad. Just can't

G D7sus

know — what you're look - in' for. —  
see — why we dis - a - gree. —

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Chorus

Am Cm

1. (And) cas - ual con - ver - sa - tions, how they  
 2. There's no com - mun - i - ca - tion left be -

bore me. Yeah, they go on and  
 tween us, but is it me or

on end - less - ly. you who's to blame?

No mat - ter what I say, you'll ig -  
 There's noth - ing I can do, yes, you're

(Bass sim.)

G Bm7 B2m7/F Am

Cm G Bm



Em E

nore me an y way.  
fad - ing out of view.

A7sus A7 D

I might as well talk in my sleep...  
Don't know if I feel joy or pain...

*to Coda*

Daug

*D.S.  $\text{rit}$  at  $\text{Coda}$   
(3rd & 4th verse)*

I could weep.



*Coda*

Daug G

it's such a shame.




B7sus F#7/A# F#7

And now it seems it's all been said. If you must leave, then go a -

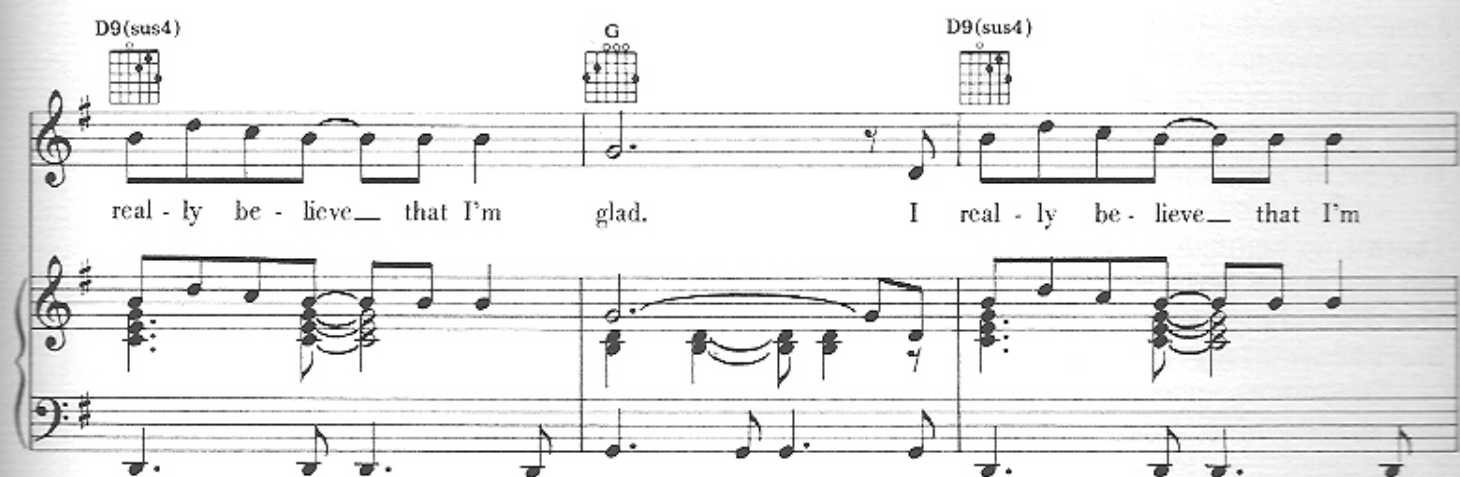
Am7  G 

head. Should feel sad, but I



D9(sus4)  G  D9(sus4) 

real - ly be - lieve — that I'm glad. I real - ly be - lieve — that I'm



G  D9(sus4)  G 

glad. I real - ly be - lieve — that I'm glad.

*rit.*



*3rd Verse*

You try to make me feel so small,  
 until there's nothing left at all.  
 Why go on, just hoping that we'll get along?

*4th Verse — INSTRUMENTAL*

(TO 2nd CHORUS)

## CASUAL CONVERSATIONS

---

It doesn't matter what I say  
You never listen anyway  
Just don't know what you're lookin' for

Imagination's all I have  
But even then you say it's bad  
Just can't see why we disagree

(And) casual conversations, how they bore me  
Yeah, they go on and on endlessly  
No matter what I say, you'll ignore me anyway  
I might as well talk in my sleep . . . I could weep

You try to make me feel so small  
Until there's nothing left at all  
Why go on just hoping that we'll get along?

There's no communication left between us  
But is it me or you who's to blame?  
There's nothing I can do, yes you're fading out of view  
Don't know if I feel joy or pain . . . it's such a shame

And now it seems it's all been said  
If you must leave then go ahead  
Should feel sad but I really believe that I'm glad  
I really believe that I'm glad  
I really believe that I'm glad

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## LORD IS IT MINE

---

I know that there's a reason why I need to be alone  
 I need to find a silent place that I can call my own  
 Is it mine, oh Lord, is it mine?

And when I feel afraid to face the battles of this life  
 You show me there's a way to live above the city's strife  
 Is it mine, oh Lord, is it mine?

When ev'rything's dark and nothing seems right  
 There's nothing to win and there's no need to fight

I never seem to wonder at the cruelty of this land  
 But it seems a time of sadness is a time to understand  
 Is it mine, oh Lord, is it mine?

When ev'rything's dark and nothing seems right  
 You don't have to win and there's no need to fight

If only I could find a way  
 To feel your sweetness thru the day  
 The love that shines around me could be mine  
 So give us an answer won't you?  
 We know what we have to do  
 There must be a thousand voices trying to get through

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# LORD IS IT MINE

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderately Slow Ballad

(1.) I know that there's a rea - son why I  
when I feel a - fraid to face the

*mf*

Guitar Chords: Dadd9, D

need to be a - lone, I need to find a si - lent place that  
bat - tles of this life, you show me there's a way to live a -

Guitar Chords: Dmaj9, D6, Dadd9, D

I can call my own, Is it mine, oh Lord, is it  
bove the cit - y's strife.

Guitar Chords: Dmaj9, D6, G, Gmaj9, G6, Gmaj9

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1.

Dadd9      D      Dmaj9      D6

mine?      (2.) And

Detailed description: This system contains the first two measures of the piece. The guitar part is shown in a treble clef with a key signature of two sharps (F# and C#). Chords are indicated above the staff: Dadd9, D, Dmaj9, and D6. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The first measure ends with a fermata over the word 'mine?'. The second measure is marked '(2.) And' and also ends with a fermata.

2. Dmaj9      A7      Em7

When ev - 'ry - thing's dark

Detailed description: This system contains the third and fourth measures. The guitar part continues in the same key signature. Chords are Dmaj9, A7, and Em7. The piano accompaniment features triplet rhythms in the right hand. The lyrics 'When ev - 'ry - thing's dark' are written below the vocal line.

G      Dadd9      D

and noth - ing seems right,

Detailed description: This system contains the fifth and sixth measures. The guitar part has chords G, Dadd9, and D. The piano accompaniment continues with triplet patterns. The lyrics 'and noth - ing seems right,' are written below the vocal line.

Dmaj9      A7      Em7

there's noth - ing to }  
you don't have to } win

Detailed description: This system contains the seventh and eighth measures. The guitar part has chords Dmaj9, A7, and Em7. The piano accompaniment continues with triplet patterns. The lyrics 'there's noth - ing to } you don't have to } win' are written below the vocal line, with the closing curly braces aligned with the end of the phrases.

G Dadd9 D

and there's no need to fight.

Dmaj9 D6 Dadd9 D to Coda

Dmaj9 D6 *D.S. (3rd Verse, 2nd ending) al Coda*

(3.) 1

Coda Dmaj9 D6

G Gmaj9 G6 Gmaj9 Dadd9 D

**Dmaj9** **D6** **F#m7**

If on - ly I — could find — a way — to

**G** **D/F#** **Esus4** **E/G#**

feel your sweet - ness thru — the day, — the love that shines — a - round — me could — be

**D** **F#m7** **Em7**

mine. — So give us an an - swer won't —

**A7** **Em7**

— you? — We know what we have — to do. —



A7 Em7 A7 Bb Bb/A

There must be a thou - sand voic - es try

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics and a guitar chord chart above it with chords A7, Em7, A7, Bb, and Bb/A. Below the vocal line is a piano accompaniment with treble and bass staves. The second system continues the piano accompaniment.

Bb/G Bb/F Dadd9 D Dmaj9 D6

ing to get through.

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a guitar chord chart above it with chords Bb/G, Bb/F, Dadd9, D, Dmaj9, and D6. Below the vocal line is a piano accompaniment with treble and bass staves.

Dadd9 D6 Dmaj9 D6 Dadd9 D

*rit.*

Detailed description: This system contains the fifth and sixth systems of music. The top system features a guitar chord chart above the staff with chords Dadd9, D6, Dmaj9, D6, Dadd9, and D. Below the guitar line is a piano accompaniment with treble and bass staves. The word 'rit.' is written above the piano accompaniment.

*3rd Verse*

I never seem to wonder at the  
cruelty of this land,  
but it seems a time of sadness  
is a time to understand.  
Is it mine, oh Lord, is it mine?

# JUST ANOTHER NERVOUS WRECK

Words and Music by  
ROGER HODGSON and RICK DAVIES

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

*mf*

**Verse**

I'm feeling so a - lone - now,  
Live on the sec - ond floor - now,

The first system of the verse shows the vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams for Ab and Eb/Ab are provided. The piano accompaniment features a consistent rhythmic pattern.

they cut the tel - e - phone - uh huh, -  
they're try-in' to bust the - door down, -

yeah my life is just - a mess -  
soon I'll have a new - ad - dress -

The second system continues the verse. It includes guitar chord diagrams for Ab, Eb/Ab, Ab, and Eb/Ab. The vocal line and piano accompaniment are shown.

I threw it all a - way - now,  
So much for lib - er - a - tion,

The final system of the page shows the continuation of the verse. It includes guitar chord diagrams for Ab, Bb, Ab, and Eb/Ab. The vocal line and piano accompaniment are shown.

Ab Eb/Ab Ab Eb/Ab

I could have made a for - tune,  
they'll have a cel - e - bra - tion,  
I lost the crav - ing for suc -  
yeah I've been un - der too much

Ab Bb Fm7 Eb/G

cess. stress. And as the ac - ro - bats they tum - ble so the  
And as the clouds be - gin to rum - ble so the

*Chorus*

Ab Bb Fm7 Eb/G

corn be - gins to crum - ble, while in the mir - ror she ad - nires a brand - new dress -  
jug - gler makes his tum - ble, and the sun up - on my wall is get - ting less -

1. Bb 2. Bb

Don't

Ab Fm7 Ab Fm7

give a damn, fight while you can, kill

Db Bbm7 Db Bbm7

shoot 'em up, they'll, they'll run a muck. Shout

Ab Fm7 Ab Fm7

Ju - das, loud and they'll hear us. Sol -

Db Bbm7 Db Bbm7

dier, sail - or, who's your tai - lor? They'll

Fm7 Eb/G Ab Bb

run for cov-er when they dis-cov-er ev-'ry-one's a ner-vous wreck— now.

to Coda

Ab Eb/Ab Ab Eb/Ab

*ad lib guitar lead*

Ab Eb/Ab 1. Ab Bb

2. Ab Bb D.S. (3rd Chorus 2nd ending) al Coda

I used to 'ry-one's a ner-vous wreck— now. Life's—

Fm7 Eb/G Ab Bb

— just a bum-mer. they got your num-ber, we'll — give as good as we get — now. Rise —

Fm7 Eb/G Ab Bb

— from the gut - ter, stick with each oth-er, we'll drive 'em o-ver the edge — now. —

*Repeat and fade  
(see additional  
lyric for fade)*

### 3rd Chorus

I used to think she was so nimble,  
I would have bought her as a symbol,  
but now I can't afford the pen  
to sign her checks.

### Additional Lyric for Fade

They're gonna bleed, that's what they need,  
we'll get together and blow their cover.  
We're ready, yeah we're ready, yeah we're ready,  
ah we're ready. (etc.)

# JUST ANOTHER NERVOUS WRECK

I'm feeling so alone now  
They cut the telephone, uh huh  
Yeah my life is just a mess  
I threw it all away now  
I could have made a fortune  
I lost the craving for success

And as the acrobats, they tumble  
So the corn begins to crumble  
While in the mirror she admires a brand new dress

Live on the second floor now  
They're tryin' to bust the door down  
Soon I'll have a new address  
So much for liberation  
They'll have a celebration  
Yeah, I've been under too much stress

And as the clouds begin to rumble  
So the juggler makes his fumble  
And the sun upon my wall is getting less

Don't give a damn, fight while you can  
Kill, shoot 'em up, they'll, they'll run amuck  
Shout Judas loud and they'll hear us  
Soldier, sailor, who's your tailor?  
They'll run for cover when they discover  
Ev'ryone's a nervous wreck now

I used to think she was so nimble  
I would have bought her as a symbol  
But now I can't afford the pen to sign her checks

Don't give a damn, fight while you can  
Kill, shoot 'em up, they'll, they'll run amuck  
Shout Judas loud and they'll hear us  
Soldier, sailor, who's your tailor?  
They'll run for cover when they discover  
Ev'ryone's a nervous wreck now

Life's just a bummer, they got your number  
We'll give as good as we get now  
Rise from the gutter, stick with each other  
We'll drive 'em over the edge now  
Life's just a bummer, they got your number  
We'll give as good as we get now  
Rise from the gutter, stick with each other  
We'll drive 'em over the edge now  
They're gonna bleed, that's what they need  
We'll get together and blow their cover  
We're ready, yeah we're ready  
Yeah we're ready, ah we're ready

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## CHILD OF VISION

Well who d'ya think you're foolin'?  
 You say you're havin' fun  
 But you're busy goin' nowhere  
 You're just lyin' in the sun  
 You tried to be a hero  
 Commit the perfect crime  
 But the dollar got you dancing  
 And you're running out of time

You're messin' up the water  
 You're rollin' in the wine  
 You're poisoning your body  
 You're poisoning your mind  
 You gave me Coca Cola  
 You said it tasted good  
 Then you watch the television  
 'Cause it tells you that you should

Oh how can you live in this way?  
*Why do you think it's so strange?*  
 You must have something to say?  
*Tell me why should I change?*  
 There must be more to this life  
 It's time we did something right

I said, Child of vision, won't you listen?  
 Find yourself a new ambition

I've heard it all before  
 You're sayin' nothing new  
 Oh I thought I saw a rainbow  
 But I guess it wasn't true  
 But you cannot make me listen  
 And I cannot make you hear  
 So you find your way to heaven  
 And I'll meet you when you're there

Oh how can you live in this way?  
*Why do you think it's so strange?*  
 You must have something to say?  
*Tell me why should I change?*  
 We have no reason to fight  
 'Cause we both know that we're right

I said, Child of vision, won't you listen?  
 Find yourself a new ambition



# CHILD OF VISION

Moderately Fast

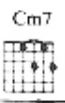
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ROGER HODGSON and RICK DAVIES



*mf*



2.



Verse

1. Well who— d'ya think you're fool - in? You say you're hav-in'  
wa - ter, you're roll - in' in the



fun, wine, but you're bus - y go - in' no - where, you're just ly - in' in the  
you're poi - son - ing your bod - y, you're poi - son - ing your

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Cm7

sun. mind. You tried to be a he-ro, com-mit the per-fect  
 You gave me Co-ca Co-la, you said it fast-ed

Cm7

crime, good, but the dol-lar got you dance-ing and you're run-ning out of  
 then you watch the tel-e-vi-sion 'cause it tells you that you

1. time. 2. You're mess-in' up the should. Oh, how can you

Fm7

live in this way? Why do you think it's so strange? You must have

Gm7

some - thing to say? — Tell me why — should I change? — There must be  
 3. We have no

Ab

Bb

Dbmaj9

Chorus

Db6

more to this life, — it's time we did some-thing right. — I said, "Child of  
 rea-son to fight, — 'cause we both know that we're right. —

D7maj9

D76

Bb9

Bb6

Bb9

Bb6

vi - sion, won't you lis - ten?

Ab

Abmaj9

Ab6



Abmaj9


C7+5

C7

to Coda

Find your self a new am

C7+5  C7  *D.S. (3rd verse, 2nd ending) al Coda*



bi - tion. (3.) I've heard it all be -

*Coda* C7+5  C7 



bi - tion."

Cm7  *Instrumental ad lib*



Gm7  *Repeat/ad lib and fade*



### 3rd Verse

I've heard it all before,  
 you're sayin' nothing new.  
 Oh, I thought I saw a rainbow,  
 but I guess it wasn't true.  
 But you cannot make me listen,  
 and I cannot make you hear.  
 So you find your way to heaven  
 and I'll meet you when you're there.  
 How can you live in this way? (etc.)

## **DISCOGRAPHY**

SUPERTRAMP (SP-4665)  
INDELIBLY STAMPED (SP-4311)  
CRIME OF THE CENTURY (SP-3647)  
CRISIS? WHAT CRISIS? (SP-4560)  
EVEN IN THE QUIETEST MOMENTS . . . (SP-4634)  
BREAKFAST IN AMERICA (SP-3708)

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## **CREDITS**

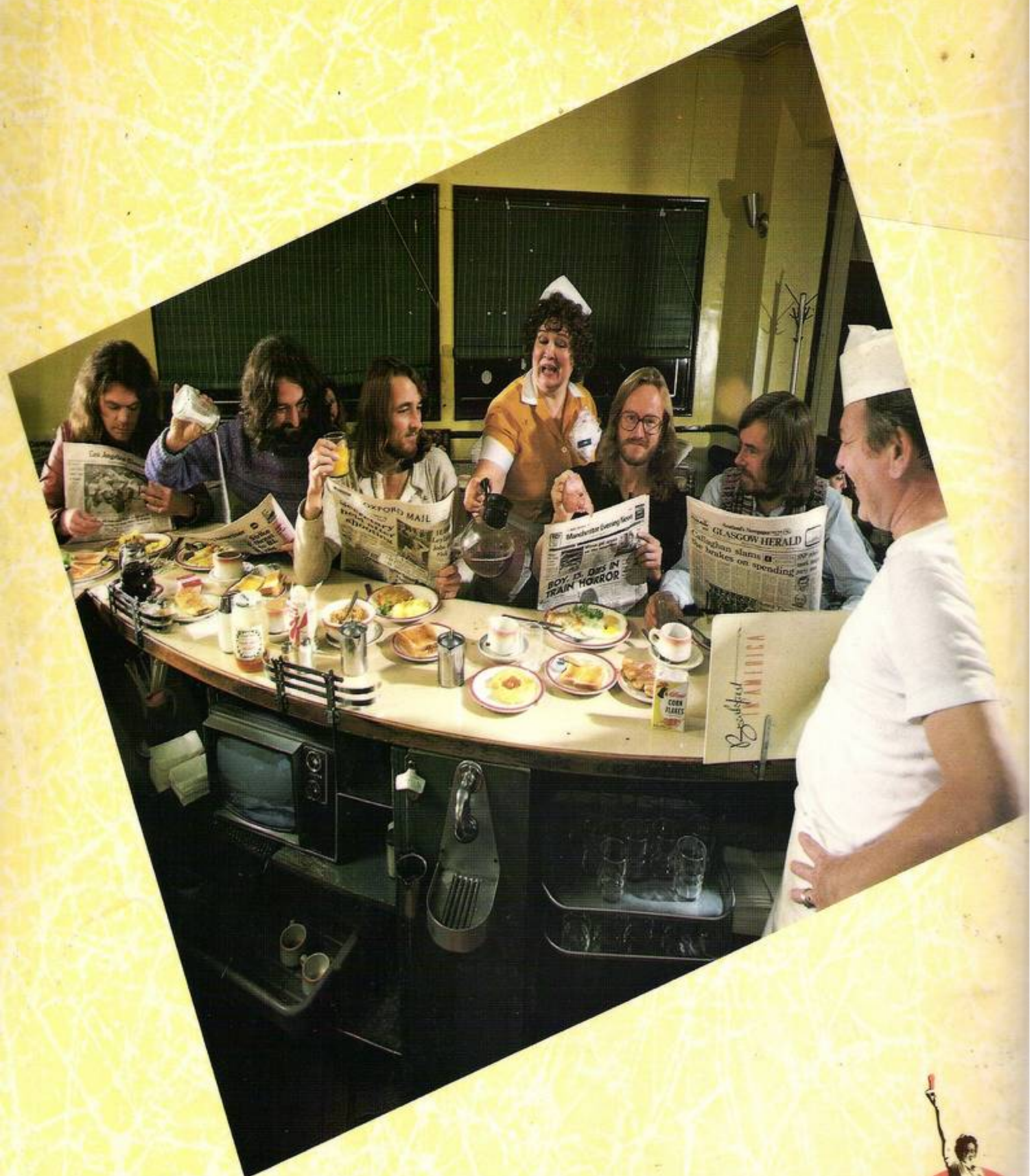
ART DIRECTION & DESIGN FOR COVER : MIKE DOUD & MICK HAGGERTY  
ART DIRECTION & DESIGN FOR SONGBOOK : RON MASON  
COVER PHOTOGRAPHY : AARON RAPOPORT  
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BREAKFAST IN AMERICA THE LOGICAL SONG GONE HOLLYWOOD GOODBYE STRANGER OH DARLING



TAKE THE LONG WAY HOME CASUAL CONVERSATIONS LORD IS IT MINE JUST ANOTHER NERVOUS WRECK CHILD OF VISION

