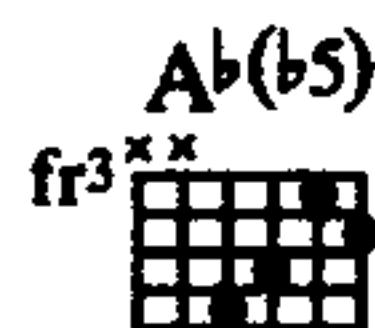


HOLD ON MY HEART

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

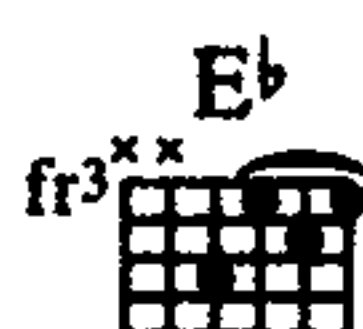
$\text{♩} = 84$



Musical notation for the first system, including guitar and piano parts. The piano part starts with a *mp* dynamic marking.



Musical notation for the second system, including guitar and piano parts.



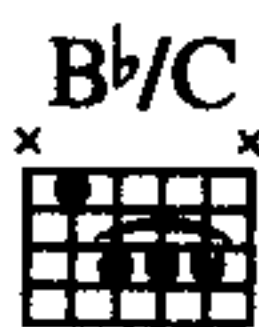
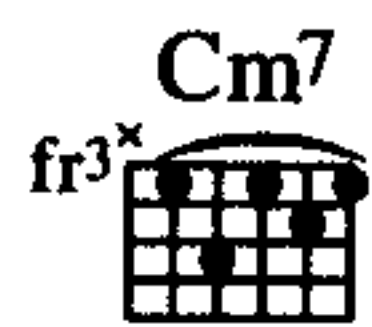
Musical notation for the third system, including guitar, piano, and vocal parts. The vocal line includes the lyrics:

Hold on___ my heart,___ just hold on___ to that
Hold on___ my heart,___ don't let her___ throw me a
Hold on___ my heart,___ see you



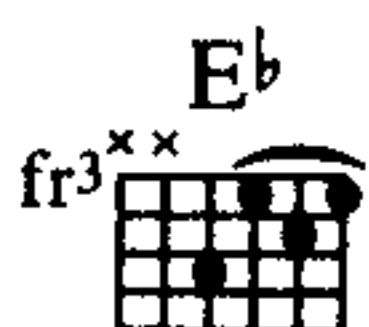
feel - ing.____
 life - line.____
 cry - ing.____

We both____ know we've been here____ be - fore,____
 I'll____ keep a place____ for you,____
 No____ mat - ter where____ I go,____



we both know what____ can hap - pen.____
 some - where deep____ in - side.
 she'll al - ways____ be with me.____

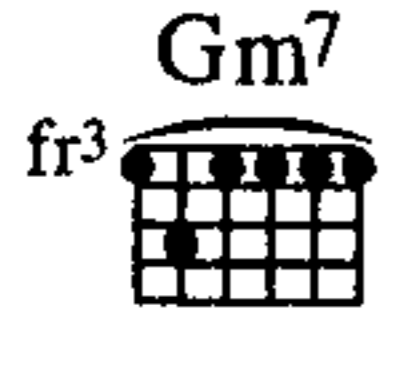
Hold on____ my heart,____
 So hold on____ my heart.____
 Hold on____ my heart,____



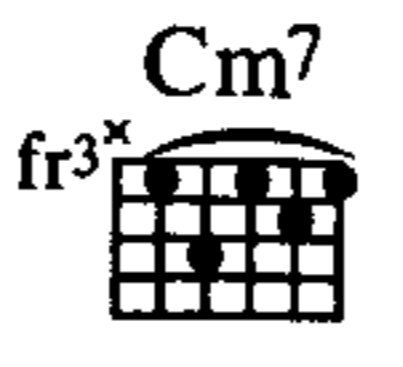
____ 'cos I'm____ look - ing____ o - ver your shoul - der.____
 ____ please____ tell her____ to____ be pat - ient.____
 ____ just____ hold on____ to____ that feel - ing.____



Gm7
fr3

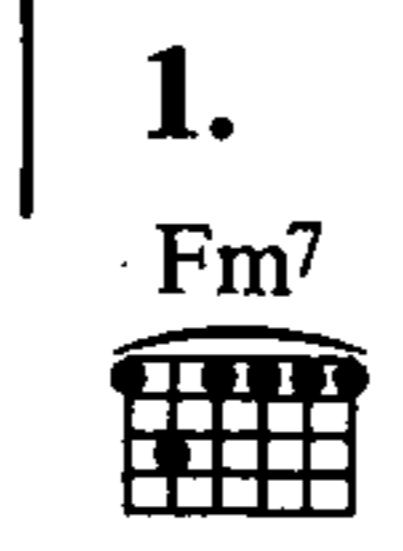


Cm7
fr3



To Coda ⊕

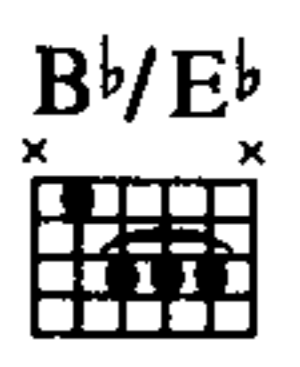
1.
Fm7




Oh please___ don't rush in this time,___ don't show her how___ you___
 'Cos there has ne - ver been a time,
 We both___ know we've been here be - fore,

2.

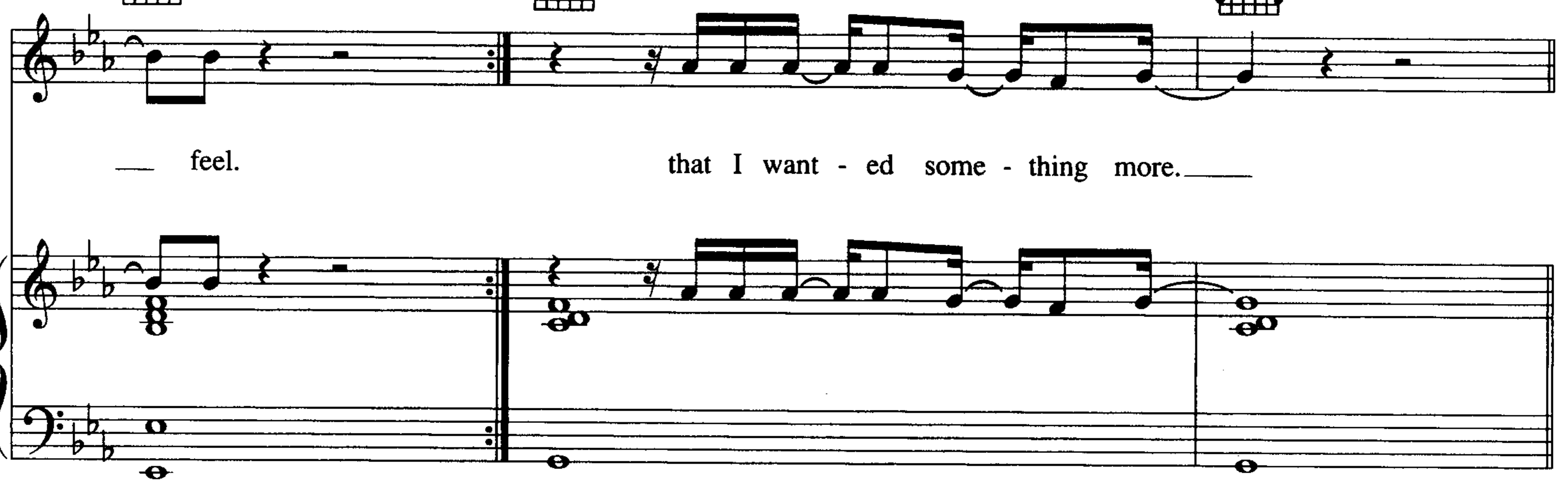
B^b/E^b



Fm6/G

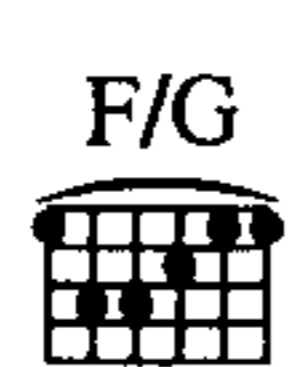


Gsus4

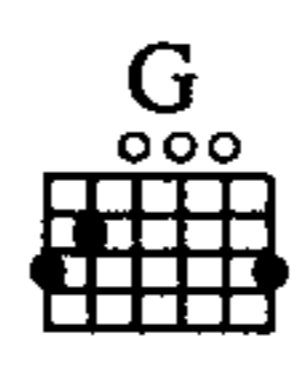



___ feel. that I want - ed some - thing more. ___

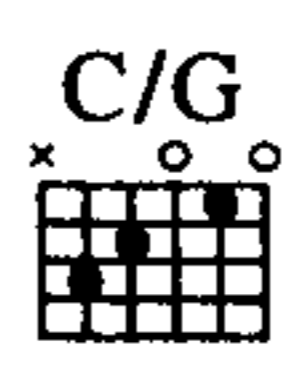
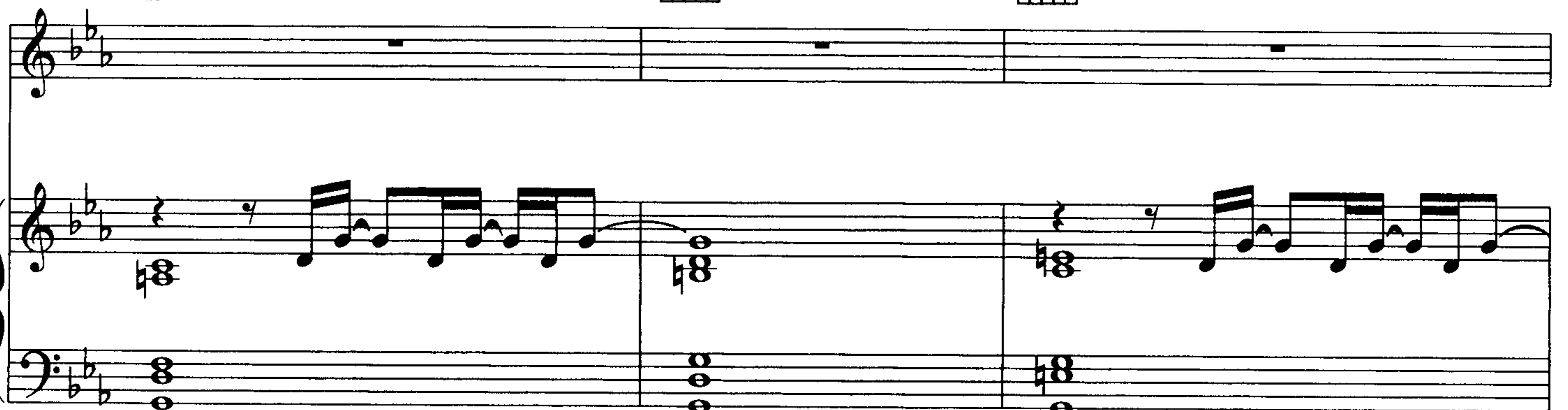
F/G

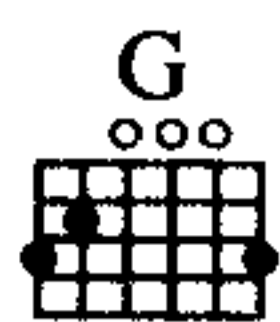
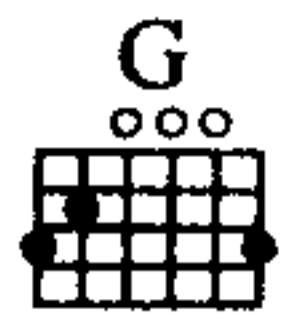


G

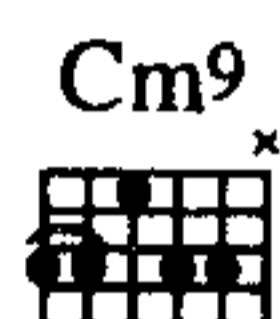
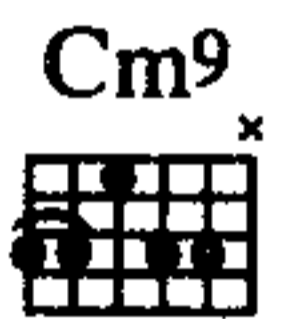
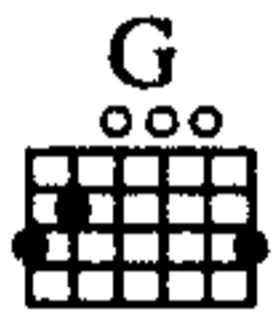


C/G

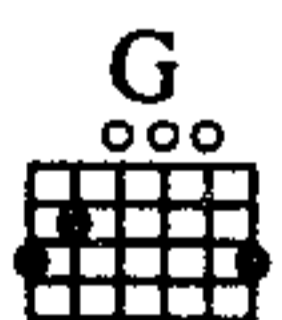







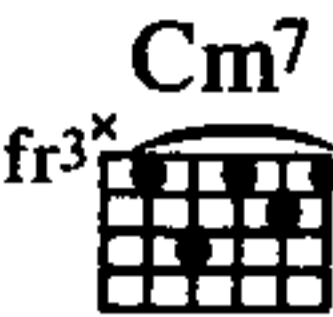
If I can re - call this feel - ing, and I know there's a




chance, oh I will be there, yes I will be there,

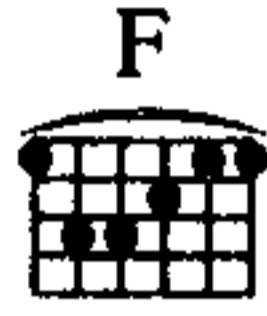
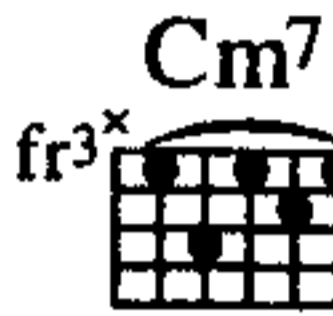



be there for you. When - ev - er you want me to,


F/G  G  Cm7 

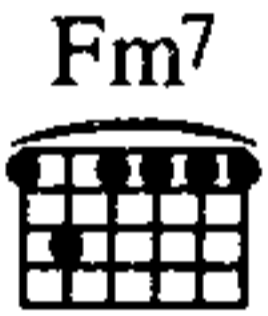
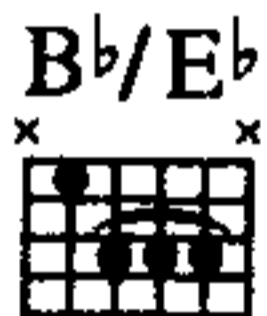
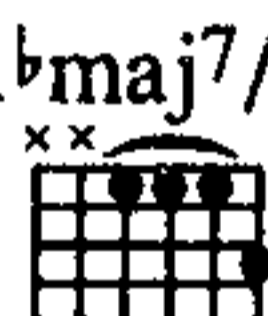
when - ev - er___ you call, I will___ be there,




F  Cm7  F  *D.C. al ⊕ Coda*

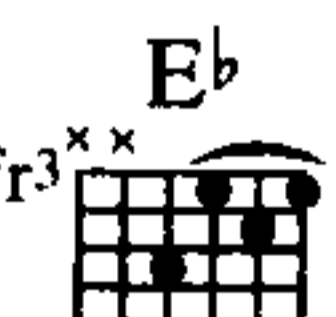
yes I will___ be there.



Coda ⊕ Fm7  B♭/E♭  A♭maj7/E♭ 

we both know what___ can hap - pen. So hold on___ my heart,



E♭  A♭maj7/E♭  E♭  *Repeat to Fade*

just hold on___ my heart.



MANY TOO MANY

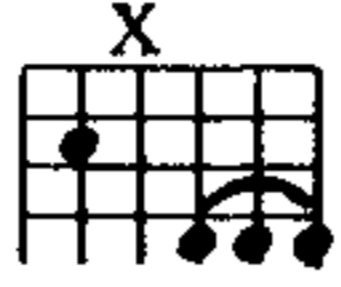
By
TONY BANKS

Moderately slow, in 2

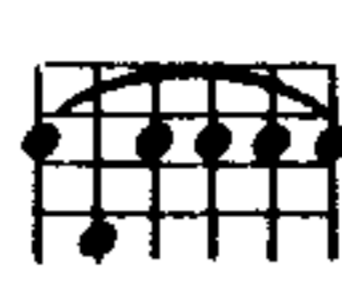
C#m



G#m/B



F#m7



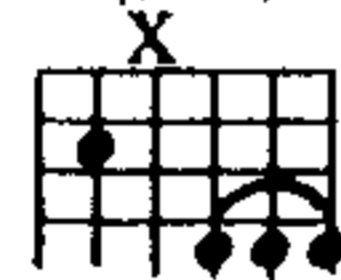
G#m7



C#m



G#m/B



F#m7



G#m7



Man - y too man - y have stood where I _____ stand.
The part was fun, but now it's o - ver.
You said good - bye on a cor - ner

C#m



G#m/B



F#m7



G#m7



Man - y more will stand here too. _____
Why can't I just leave the stage? _____
that I thought led to the straight. _____

F#

A#m7/E#

D#m7

But I think what I find strange is the way you built me up, — then
 May - be that's be - cause you se - cure - ly locked me up, — then
 You set me on — a firm - ly laid and sim - ple course — and

1. G/D

G

F#6

knocked me down — a - gain. —

2. G/D

G

D

Em7/D

3 fr.

threw a - way — the key. Oh ma - ma,
 then re - moved — the road. Oh ma - ma,

mf

D

Em7/D

3 fr.

D

Em7/D

3 fr.

please would you find — the key. — Oh pret - ty ma - ma,
 please help me find — the way. — Oh pret - ty ma - ma,

D

Em7/D

D

F#m/C#

please won't you let me go free.
please lead me through the next day.

B

F#m7

B

I thought I was luck - y.

I thought that I'd

F#m7

B

F#m7

G#

got it made.

How could I be so

blind?

To Coda \oplus D. S. $\frac{3}{8}$ (no repeats) al Coda \oplus

Coda \oplus

D. S. $\frac{3}{8}$ (instrumental) and fade

mp

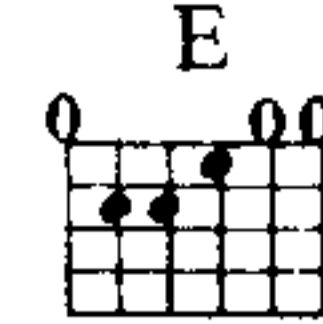
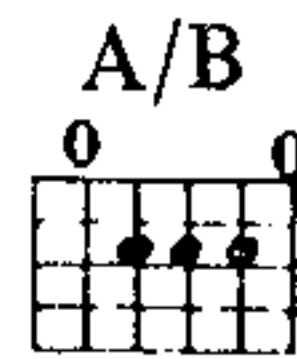
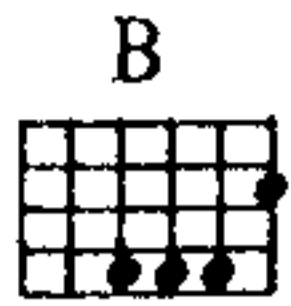
mp

ANYTHING SHE DOES

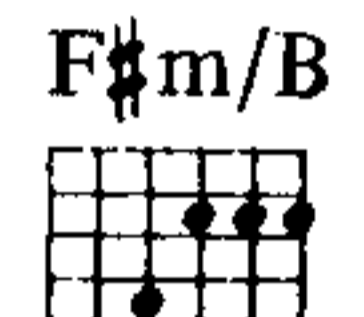
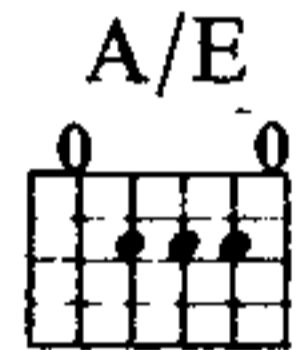
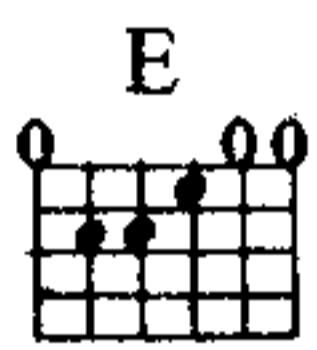
By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

♩ = 168

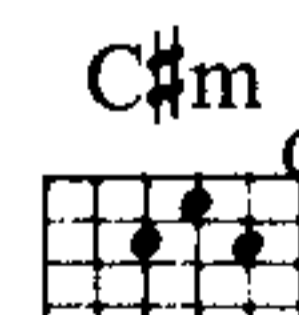
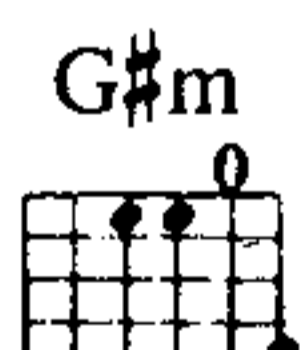
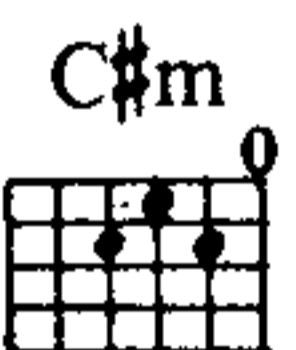
The musical score is written for piano in 4/4 time, with a tempo of 168 beats per minute. It consists of four systems of music. The first system includes guitar chord diagrams for C/D, G/D, and D. The second system includes diagrams for Am/D, G/D, and D. The third system includes diagrams for C/D and D, and features a first ending bracket with measures 1, 2, 4, 5 and a second ending with measures 3, 6. The fourth system includes diagrams for E, E, and A/E. The right-hand part (R.H.) is indicated in the first two systems. The lyrics 'Oh You You know Fiction You know know' are placed between the third and fourth systems.



you dec - or - ate the gar - age wall — hang in
 that's all you real - ly are I know — ed - it -
 you've fig - ured in some fan - ta - sies — you would
 that in twen - ty years or more — you'll still

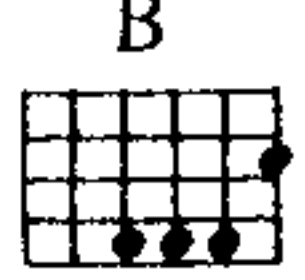
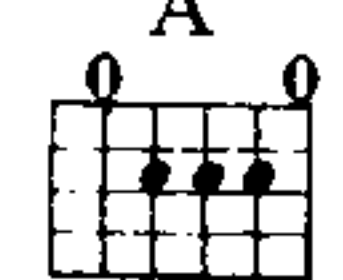


peo - ple's _ halls live _ in se - cret _ drawers
 or - ial _ dreams they _ can make you _ real
 not be - lieve it's what _ you had to _ do
 look the _ same as _ you do to - day



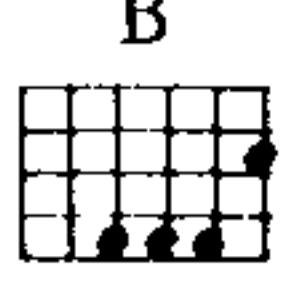
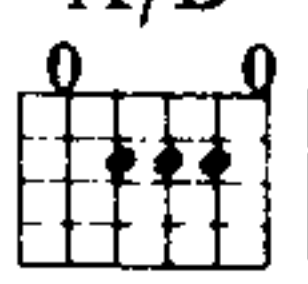
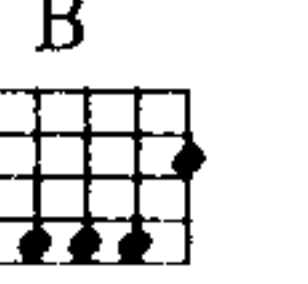
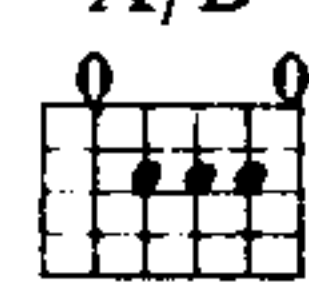
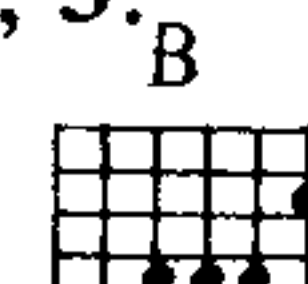
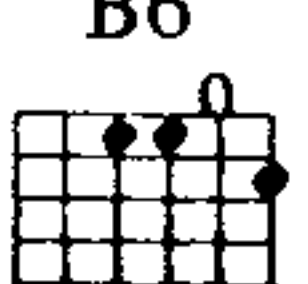
If you could _
 tell me _
 life goes _
 you'll still _

To Coda I ⊕

B  A 

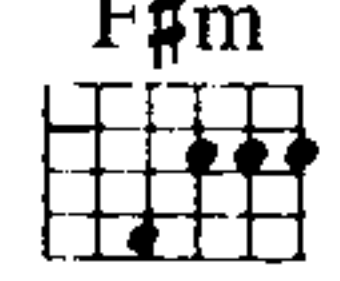
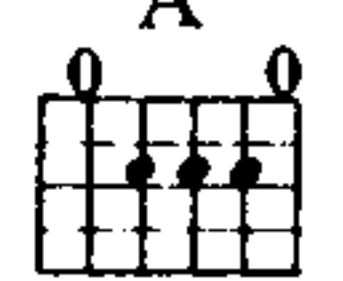
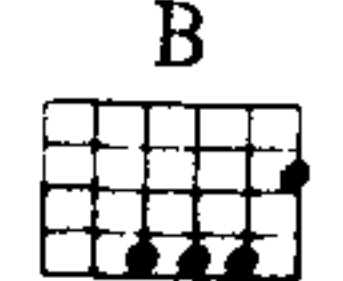


look a - round _____ you I won - der what _____ you'd_ see
 where you came _____ from and where you're go - ing _____ to
 on a round _____ you and be - cause of _____ you
 be a young _____ girl when I'm old and _____ grey

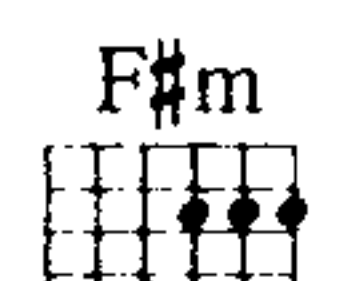
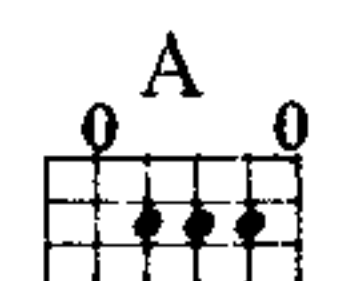
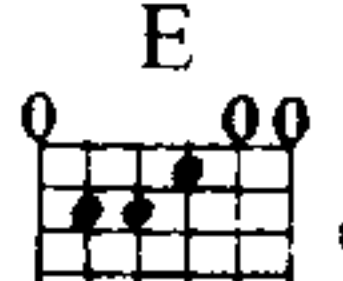
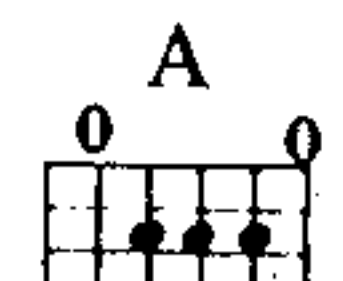
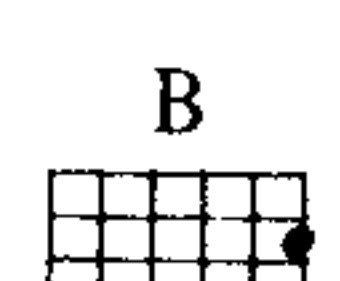
1. B  A/B  B  A/B 
 2, 3. B  B6 



R.H.  R.H. 

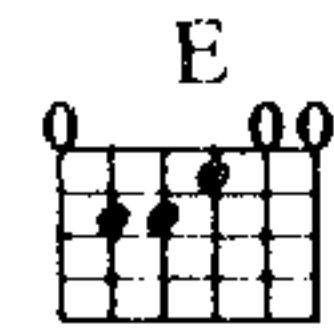
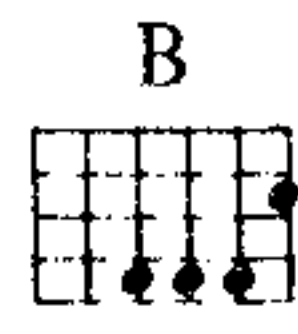
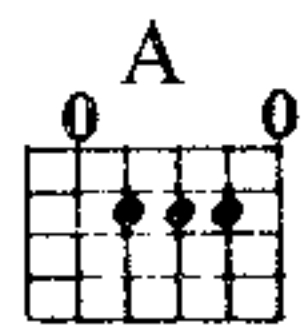
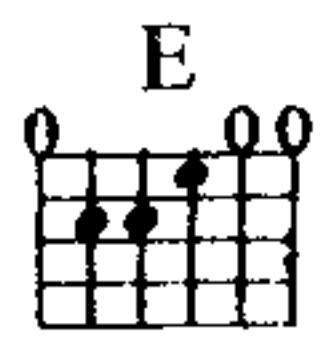
F#m  A  B 



F#m  A  E  CHORUS  B 



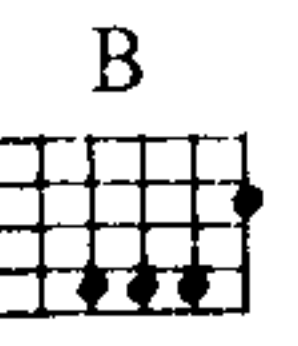
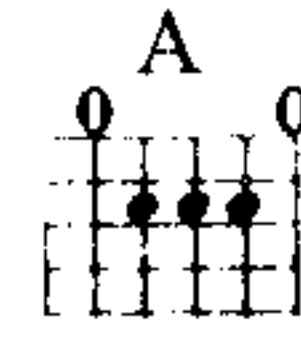
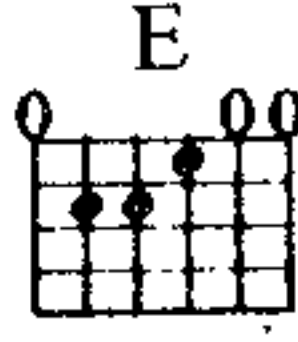
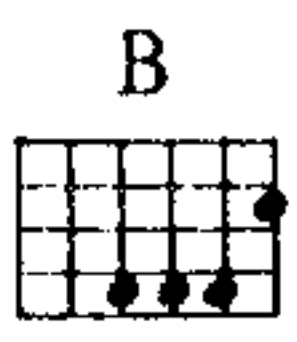
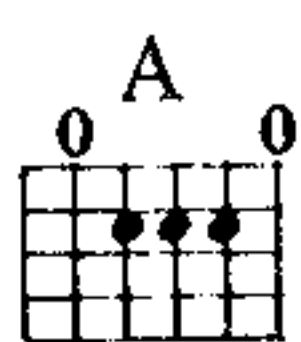
I won't ev - er no I'll ne - ver get to know her _____



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

or be the cause of an - y - thing_ she does I won't ev - er no I'll

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

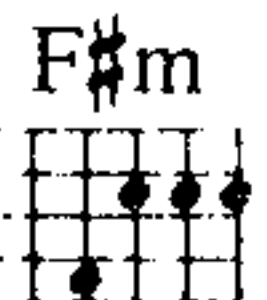
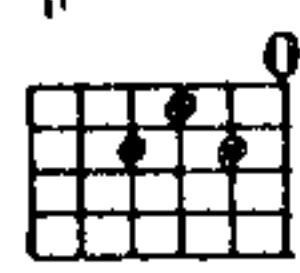


Musical staff with treble clef and key signature of three sharps. The melody continues with eighth and quarter notes.

ne-ver get to hold her ___ well do you think this ach - ing could be love.

Piano accompaniment for the second system, featuring chords in the right hand and a bass line in the left hand.

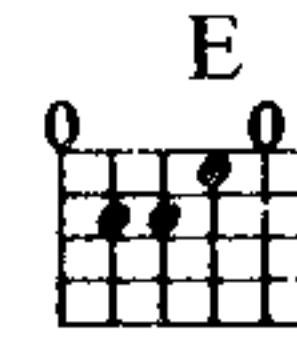
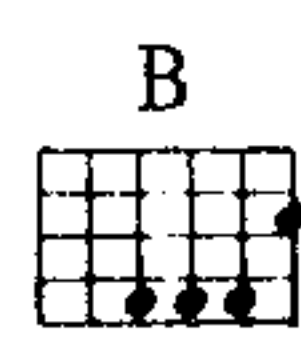
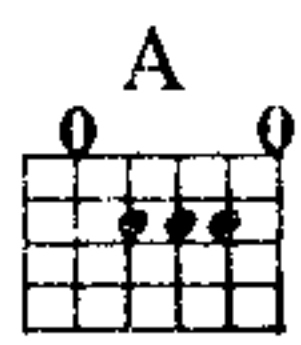
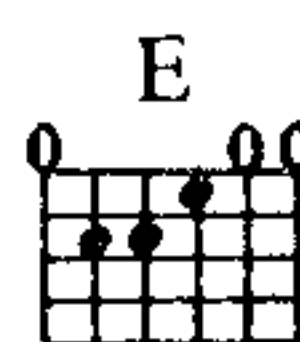
1. C#m sus4



Musical staff with treble clef, showing a whole note chord in the first measure and a whole rest in the second measure.

Piano accompaniment for the third system, featuring sustained chords in the right hand and a bass line in the left hand.

2, 3.



Musical staff with treble clef and key signature of three sharps. The melody starts with a quarter rest followed by eighth and quarter notes.

___ I won't ev - er no I'll ne-ver get to know her ___ or be the cause of

Piano accompaniment for the fourth system, featuring chords in the right hand and a bass line in the left hand.

A B E A B

an - y - thing - she does I won't ev - er no I'll ne - ver get to hold her -

To Coda II ⊕ ⊕ C#m sus4

E A B C#m sus4

do you think this ach - ing could - be love. _____

D.S. al Coda I ⊕
With Repeat of INTRO.
F#m F#msus4

⊕ CODA I B D.S.S. al Coda II ⊕ ⊕

no -

⊕ ⊕ CODA II E

B. Vox
(No you'll ne - ver)
Ad lib. to END

A B E A B

B. Vox
(No you'll ne - ver)

LAND OF CONFUSION

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

$\text{♩} = 120$

Ab



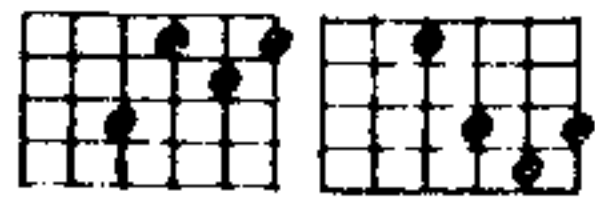
Abm



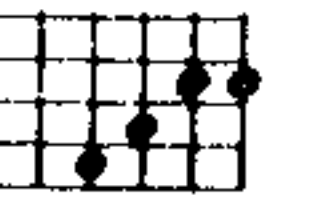
♩

Db

Eb

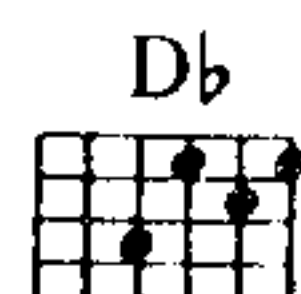
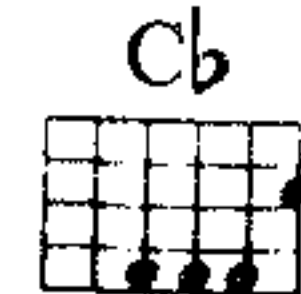
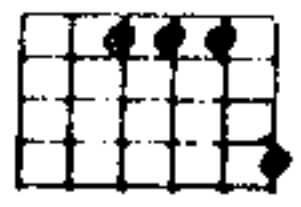


Gb




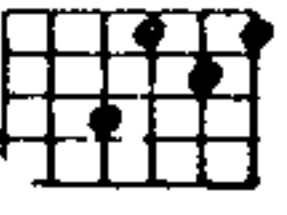
I must've dreamed a thou - sand dreams _
Now did you read the news to - day ____
Oh su - per - man where are you now ____
I won't be com-ing home to - night ____

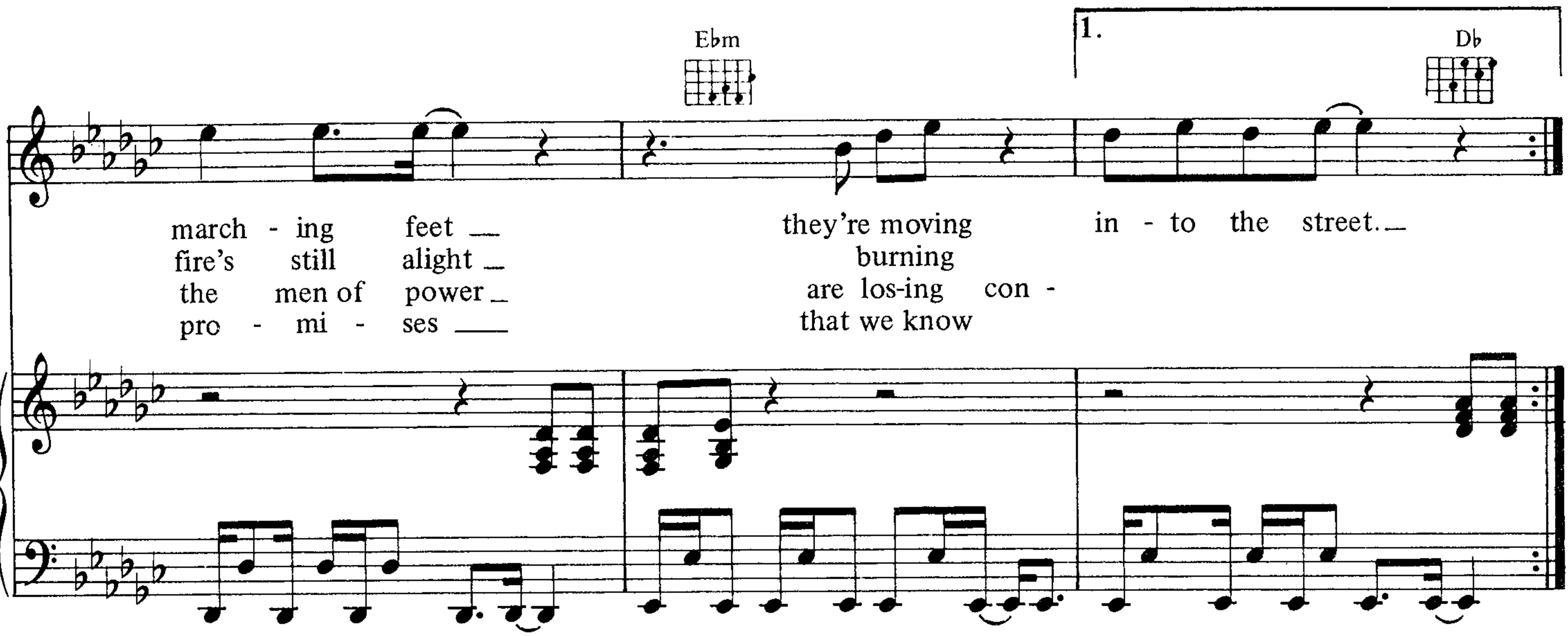
Ab



been hunted by a mil - lion screams _ but I can hear the
they say that dan-ger's gone a - way ____ but I can see the
well everything's gone wrong some - how ____ the men of steal
my gen-er-a-tion will put it right ____ we're not just making

Ebm 

1. 

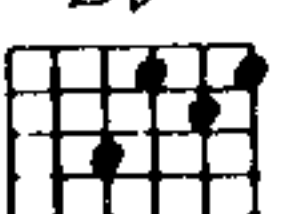
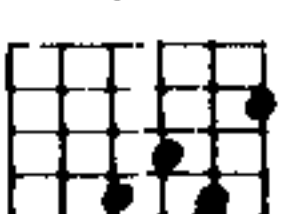

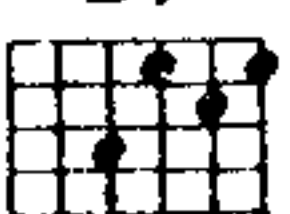
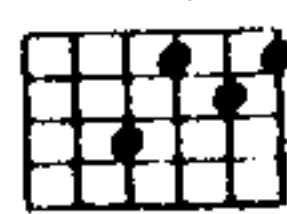



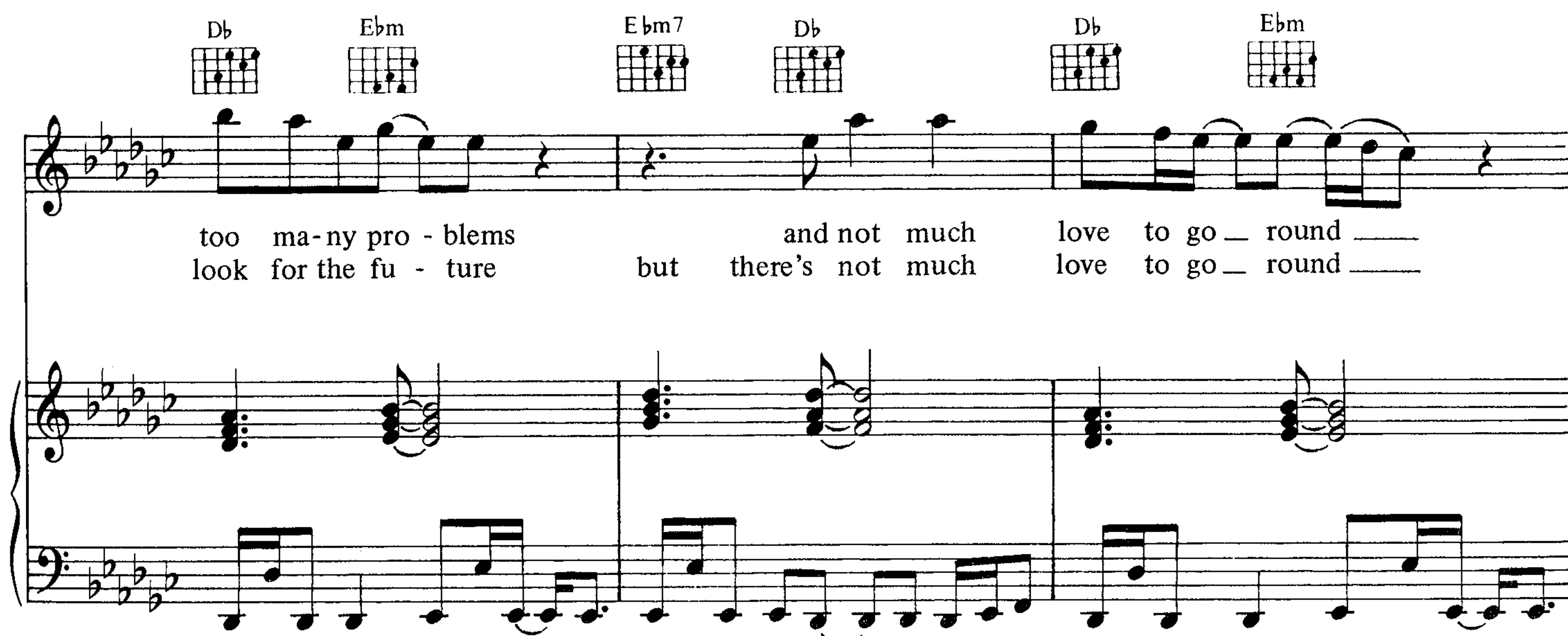
march - ing feet — they're moving in - to the street. —
 fire's still alight — burning
 the men of power — are los-ing con -
 pro - mi - ses — that we know

2, 3, 4.    

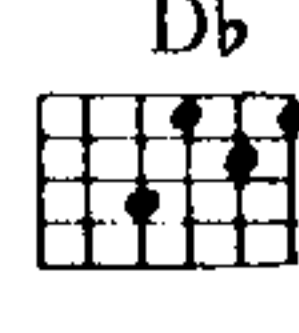
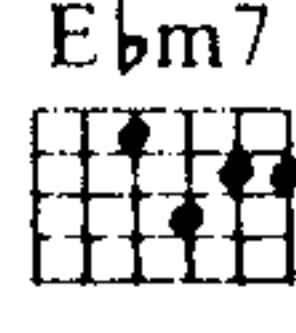
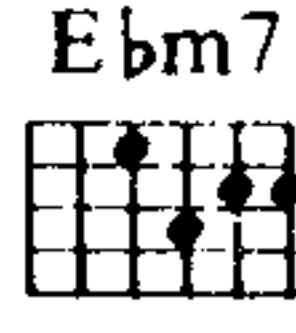
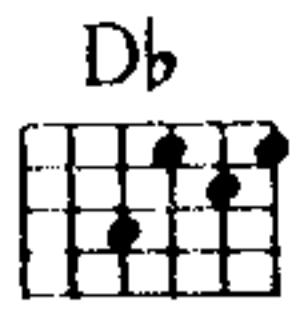
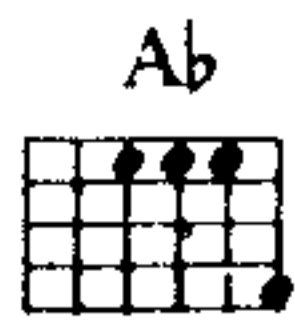
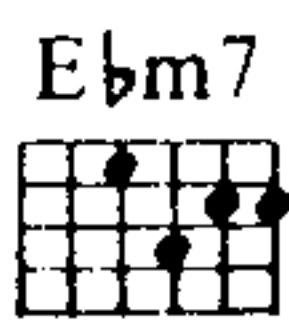


in - to the night — there's too ma-ny men — too many people mak-ing
 trol by the hour — this is the time — this is the place so we
 we'll ne - ver keep — *as 1st time*

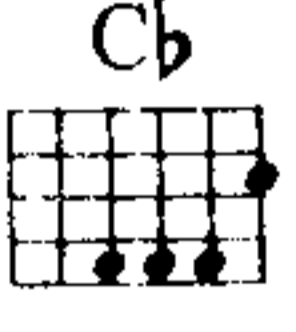
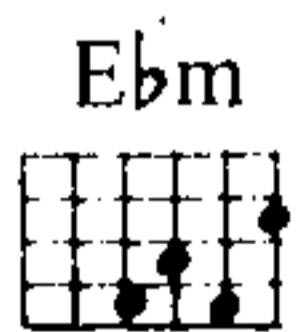
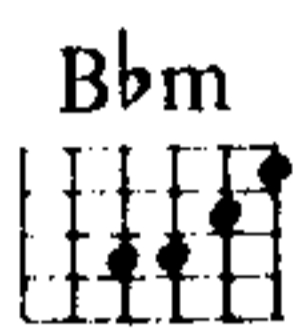
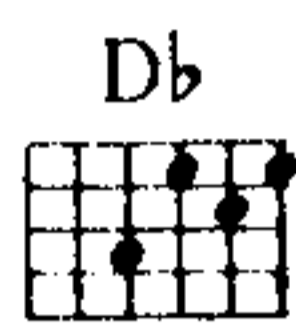
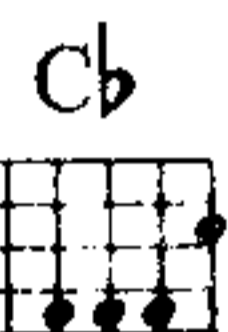
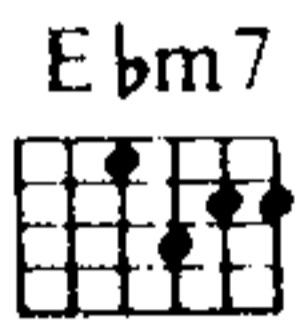


too ma-ny pro - blems and not much love to go — round —
 look for the fu - ture but there's not much love to go — round —



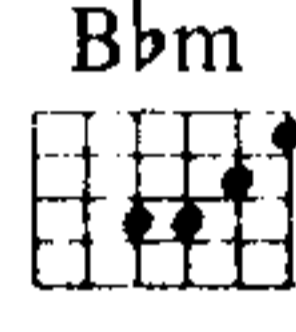
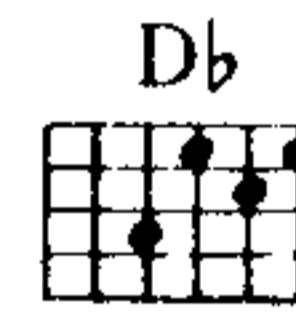
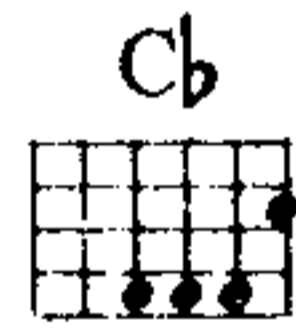
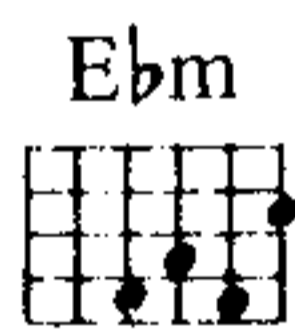
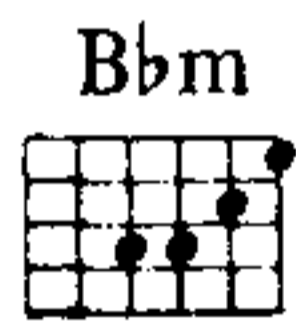
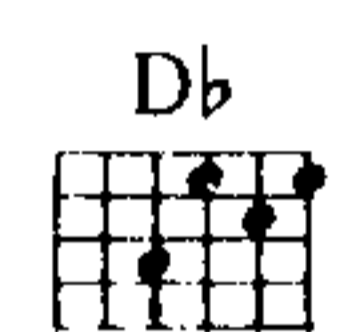
can't you see_ this is a land of con-fu - sion.
tell me why_ this is a land of con-fu - sion.

%%



(1. 2. & 3.)
%% For

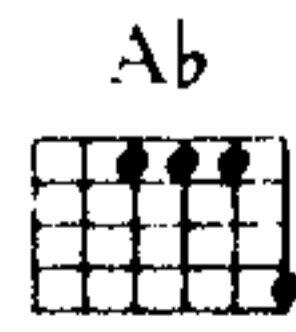
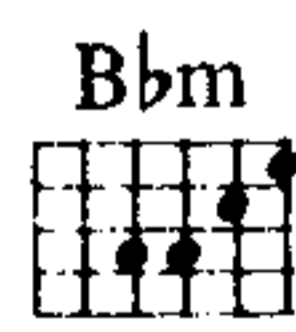
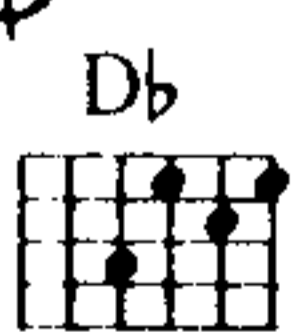
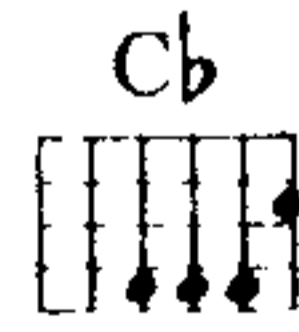
This is ___ the world we live in and these are_ the



hands we're gi - ven

use them_ and let's start try - ing
%% stand up ___ and let's start show - ing

To Coda I ⊕



to make it ___ a place worth liv - ing in.
just where_ our lives are go - ing to.

To Coda II

Abm

Db

1.

Cm

2.

F/C

Abmaj7/C

Eb

Gm/D

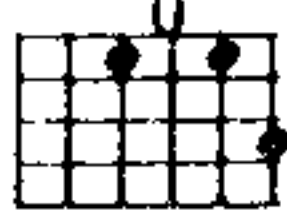
Cm

F

3

I remem - ber_ long a -

Cm



F/C



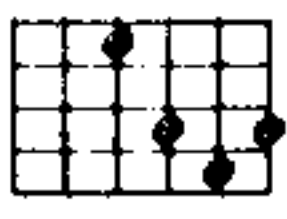
- go ——— oo when the sun was shin - ing —

Abmaj7/C

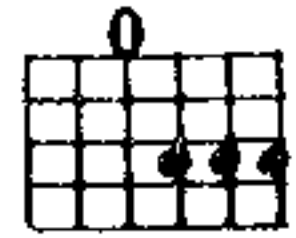


yes and the stars were bright ——— all through the night — and the

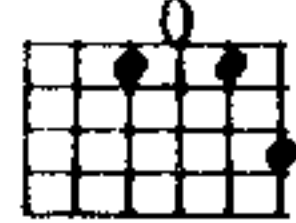
Eb



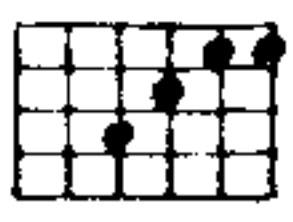
Gm/D



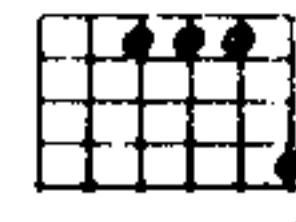
Cm



F

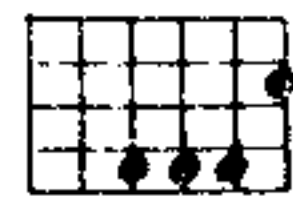


Ab



sound of — your laugh - ter as I held you tight ———

Cb



so long — a - go.

Chord diagrams: Cb, Db

Chord diagrams: Cb, Db, Cb, Db

D.S. al Coda I ⊕

Chord diagrams: Cb, Db, Db, Ebm, Db

⊕ CODA I

D.S.S. al Coda II ⊕ ⊕

⊕ ⊕ CODA II

Chord diagrams: Db, Bbm

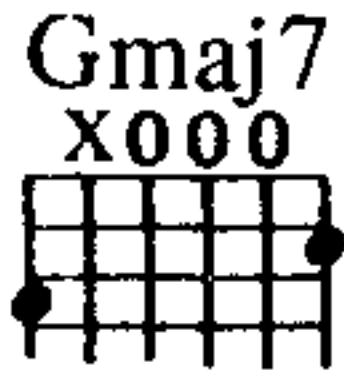
place worth fight - ing.

Chord diagrams: Abm, Db, Ebm

DUCHESS

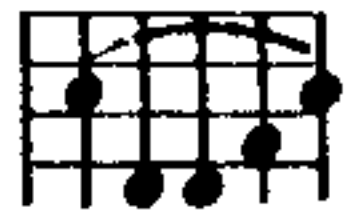
By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Slowly



Times were good. — She nev - er thought a - bout the fu -
And on the road, — where all but a few fall by the way -
time went by. — It was - n't so eas - y now, all up -

Bm



ture. She just did what she would. — Ah, but she real - ly cared — a -
side on the grass - i - er verge, — she bat - tled through — a -
hill and not feel - ing so strong. — Yes, times were hard. —

Bm



bout her mu - sic. It all — seemed so im - por - tant then. —
gainst the oth - ers in her world and the sleep and the odds. —
Too much think - ing 'bout the fu - ture and what peo - ple might want. —

E/B



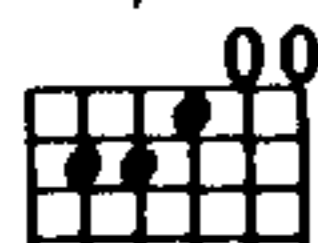
And she dreamed ev - 'ry time that she per - formed, —
 But now ev - 'ry time that she per - formed, —
 And then there was the time that she per - formed —

B



ev - 'ry - one would cry for more, — that
 ev - 'ry - bod - y cried for more. — Soon,
 but no - bod - y called for more. — And

E/B



B



To Coda ⊕

all she had to do was step in-to the light, — and — ev - 'ry-one would start to roar. —
 all she had to do was step in-to the light — for — ev - 'ry-one to start to roar. —
 soon, ev - 'ry time she stepped in-to the light, — they — real-ly let her know the score. —

1. 2. A(addB)/C#
x 0 0

And all the peo-ple cried, "You're the

E/B 0 0 A(addB)/C#
x 0 0 Emaj7/B
0 0

one we've wait-ed for!"

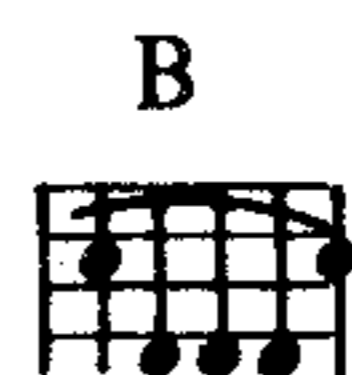
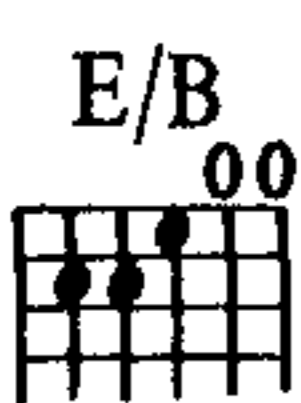
Bm7/F# A(addB)/E B7sus4/F#
2 fr.

D.C. al Coda ⊕

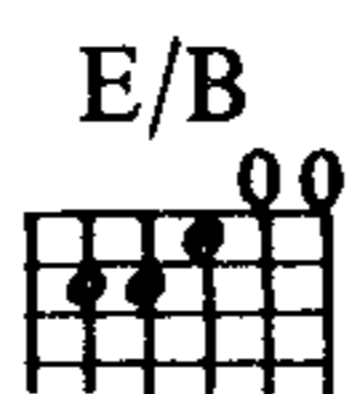
Ah, but

Coda ⊕

But she

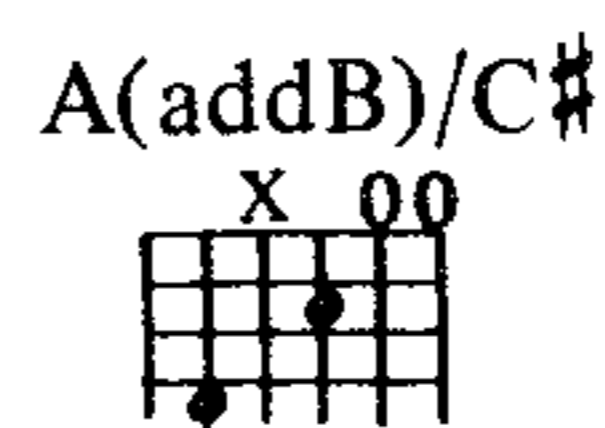


dreamed of the time when she sang her songs_ and_ ev - 'ry - bod - y cried for more,_



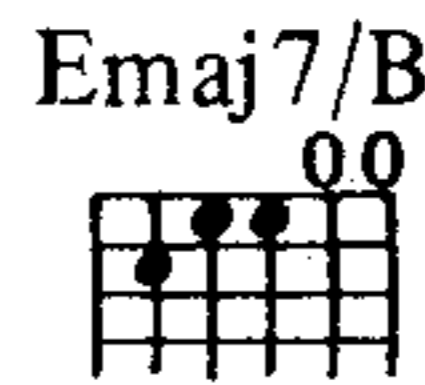
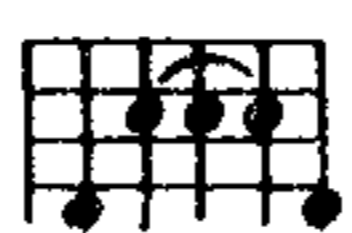
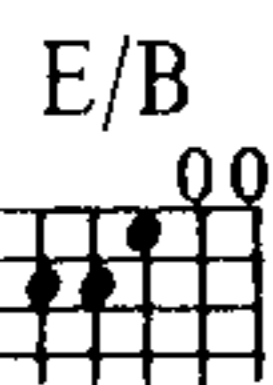
when all she had to do was step in - to the light for ev -

B



'ry - one to start to roar._ And all the peo - ple cried, "You're the

Repeat and fade
Amaj7/C#

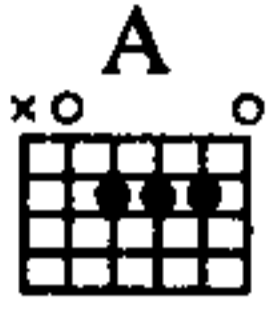


one we've wait - ed for!"

JESUS HE KNOWS ME

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

♩ = 184



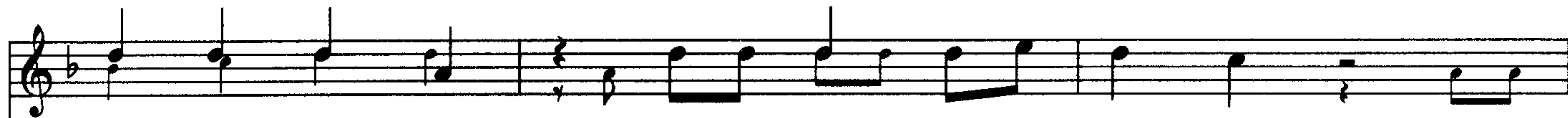
mf




§



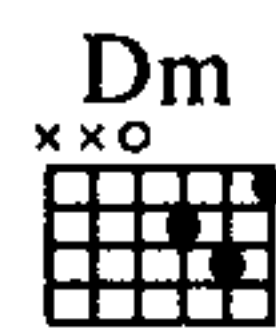
Do you see the face on the T. V. screen com - ing at you
 I be - lieve in the fam - i - ly, with my ev - er lov - ing
 Well I'm count - ing my bles - sings, 'cos I've found true



ev - ery Sun - day, see the face on the Bill - board,
 wife be - side me. But she don't know a - bout my girl - friend, or the
 hap - pi - ness, 'cos I'm get - ting rich - er



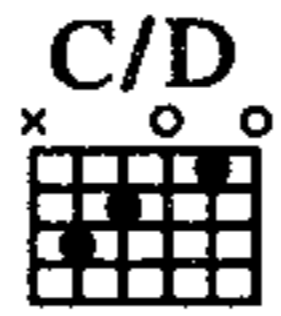
well that man is me. _____ On the cov - er of the
 man I met last night. _____ Do you be -
 day by day. _____ You can find me in the



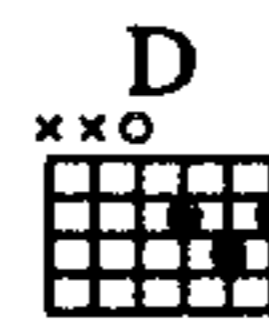
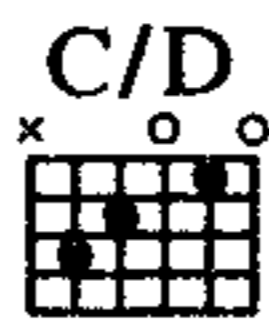
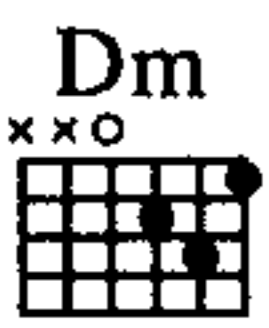
mag - a - zine, there's no ques - tion why I'm smil - ing.
 -lieve in God 'cos that is what I'm sell - ing.
 'phone book, just call my toll - free num - ber,



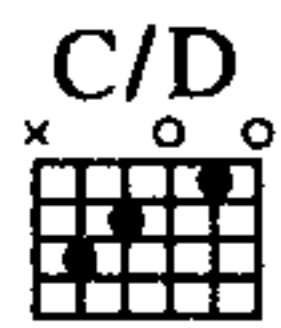
you
- ing
d true



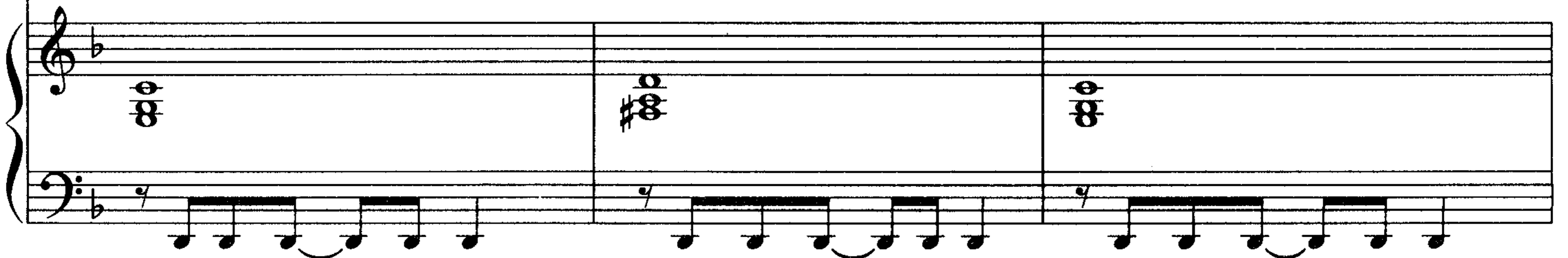
You buy a piece of par - a - dise, — you — buy a piece of me. —
 And if you wan - na go to Heav - en. — I'll — see you right. —
 you can do it an - y way you want, just do — it right — a - way. —

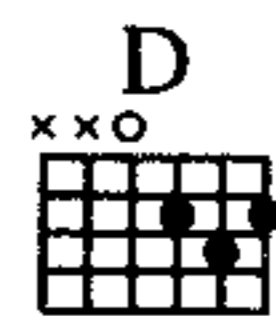
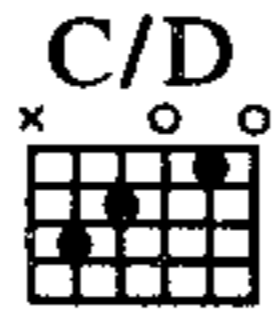
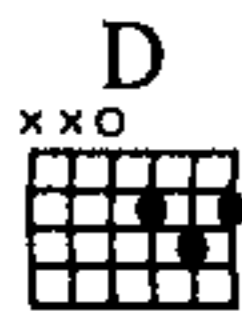


I'll get — you ev - ery - thing you want - ed,
 You won't ev - en have to leave your house,
 And there'll be no doubt in your mind,



I'll get — you ev - ery - thing you need, you don't need — to be - lieve —
 or get out — of your chair, you don't ev - en have to
 you'll be - lieve ev - ery - thing I'm say - ing. If you wan - na get clo -

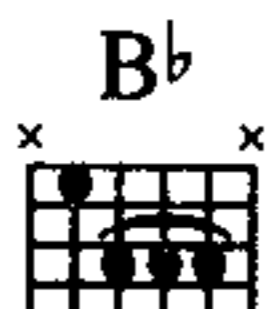
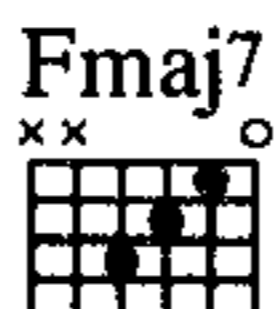
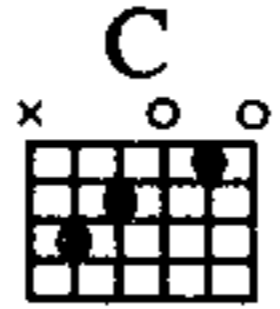




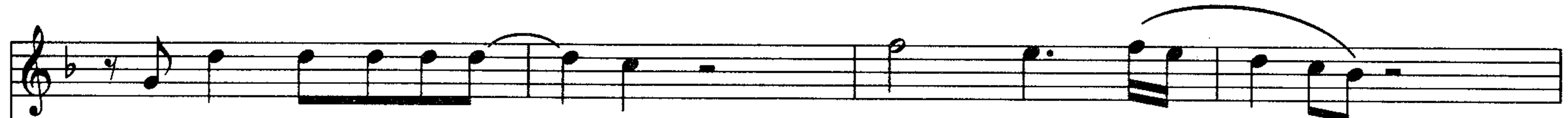
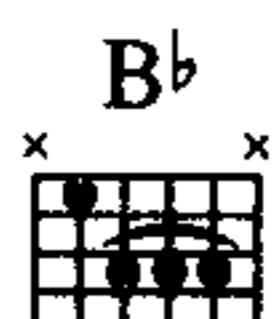
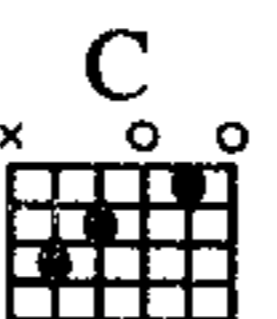
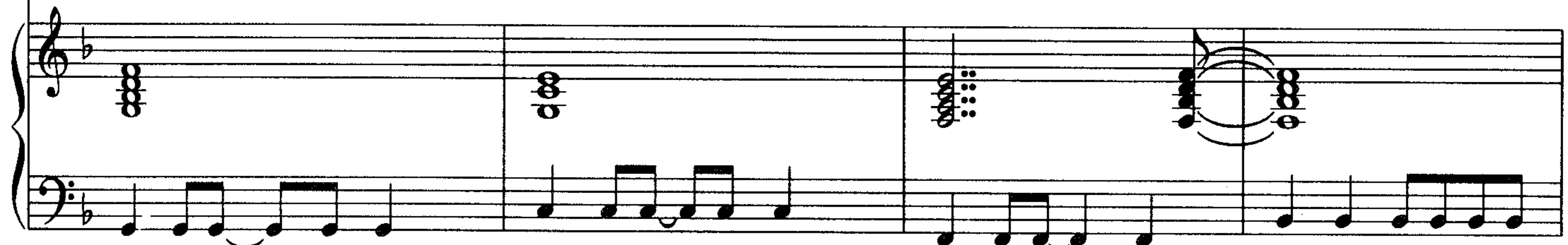
— in here - af - ter, just be - lieve in me. _____
touch that dial, 'cos I'm ev - ery - where. _____
- ser to Him, get on your knees and start pay - ing.



CHORUS



'Cos
And Je - sus He knows _____ me, and He knows _____ I'm right, _____
'Cos



I've been talk - ing to Je - sus all my life. _____



Gm7 C Fmaj7 Bb

Oh ___ yes He knows me, and He knows ___ I'm right, ___

Gm7 C D

1.

and He's ___ been tel - ling me ___ ev - ery - thing is al - right. ___

2 and Fade

D Dno3rd

-thing's gon - na be al - right. ___

Musical notation for the first system, including a vocal line with rests and a piano accompaniment.

A

x02220

Won't find me prac - tis - ing

Musical notation for the second system, including a vocal line with lyrics and a piano accompaniment.

C#m7 F#m A

fr4 x02220

what I'm _____ preach - ing, won't find me mak - ing no

Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment.

C#m7 F#m A

fr4 x02220

sac - ri - fice. _____ But I can get you a

Musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment.

First system of musical notation, featuring guitar chords and a treble clef staff.

D.S. and Repeat
Chorus To Fade

A

Second system of musical notation, featuring guitar chords and a treble clef staff.

D

E^m7

F^{#m}

Third system of musical notation, featuring guitar chords and a treble clef staff.

G

F^{#m}

C^{#m}7

Fourth system of musical notation, featuring guitar chords and a treble clef staff.

A

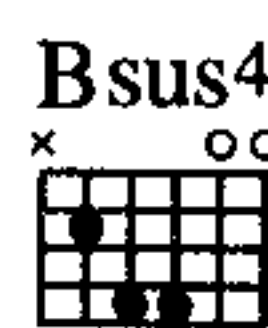
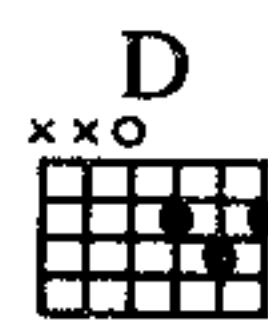
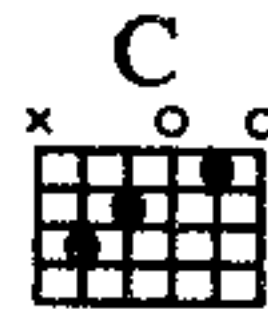
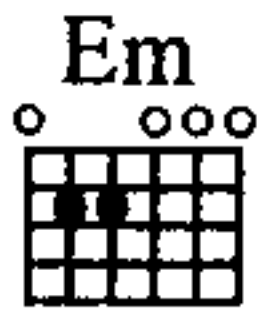
F^{#m}

C^{#m}7

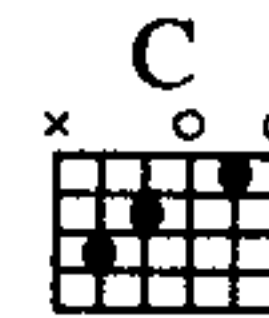
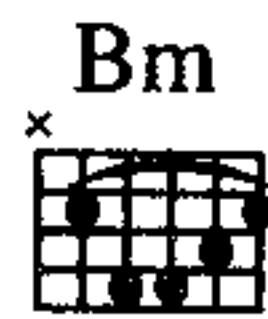
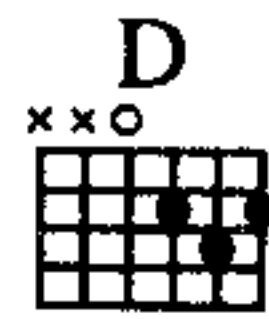
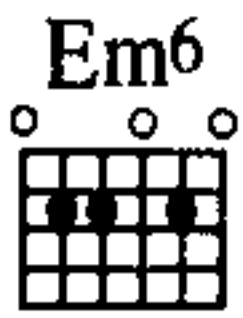
NO SON OF MINE

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

♩ = 102



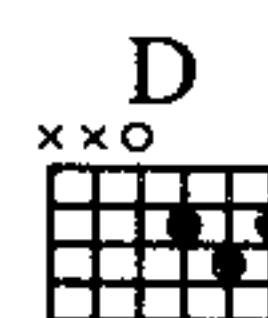
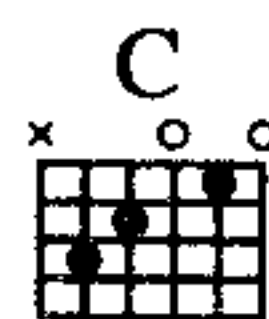
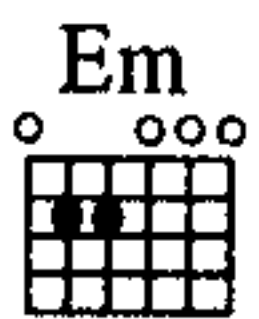
First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams and piano accompaniment.

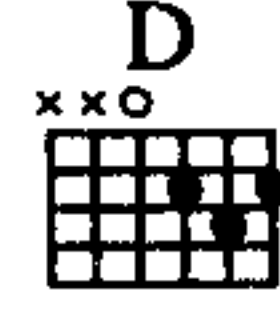
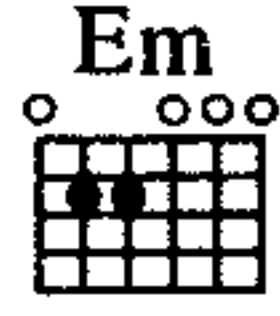
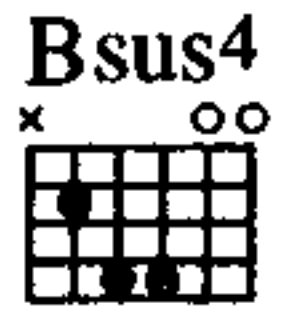
1. Well the

♩

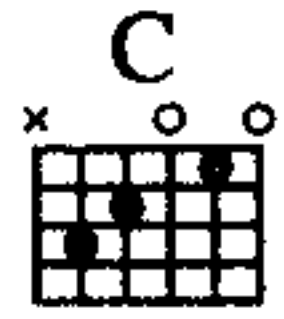


Third system of musical notation, including guitar chord diagrams, piano accompaniment, and vocal melody with lyrics.

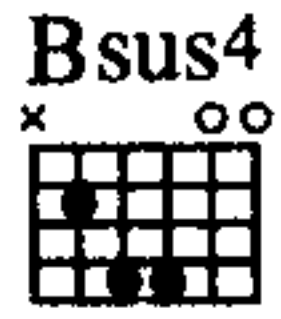
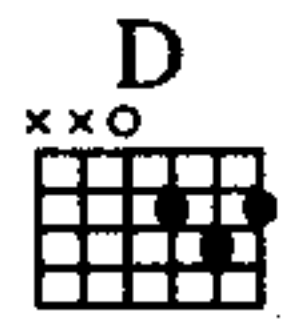
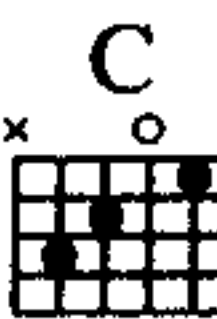
key to my sur - vi - val was ne - ver in much doubt,
See block lyrics for Verses 2&3



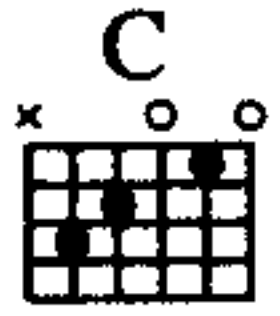
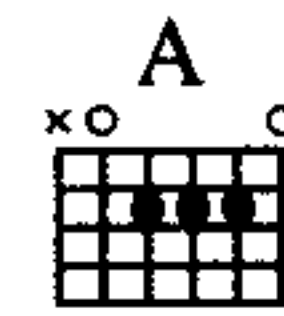
the ques - tion was how I could keep sane,



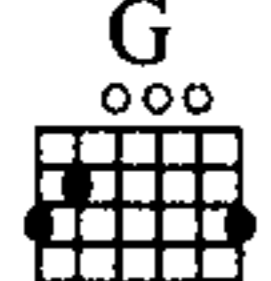
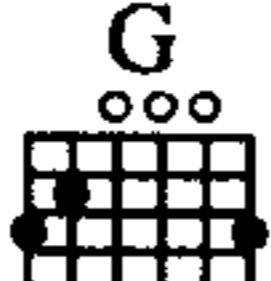

try - ing to find a way out. Things were ne - ver ea -



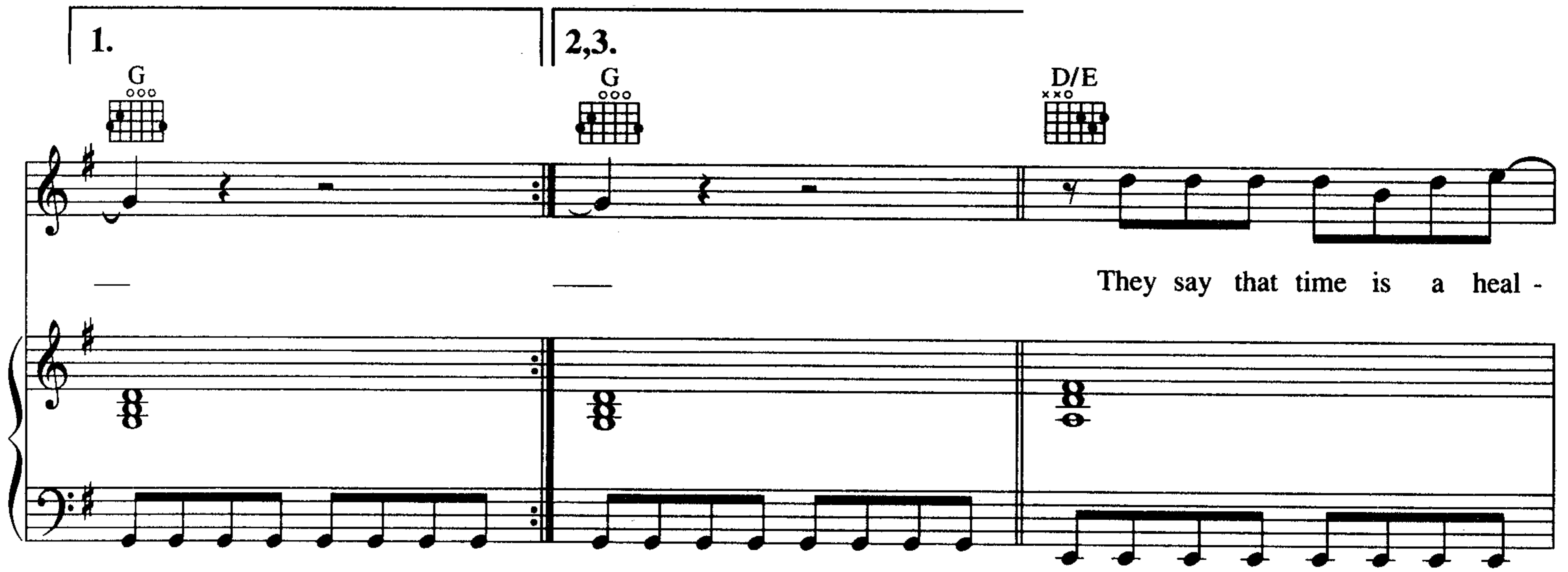
- sy for me, peace of mind was hard to find, and I

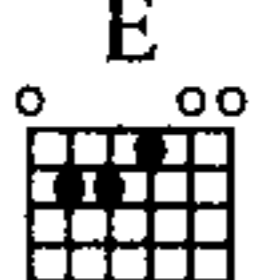




need - ed a place where I could hide, some - where I could call mine.

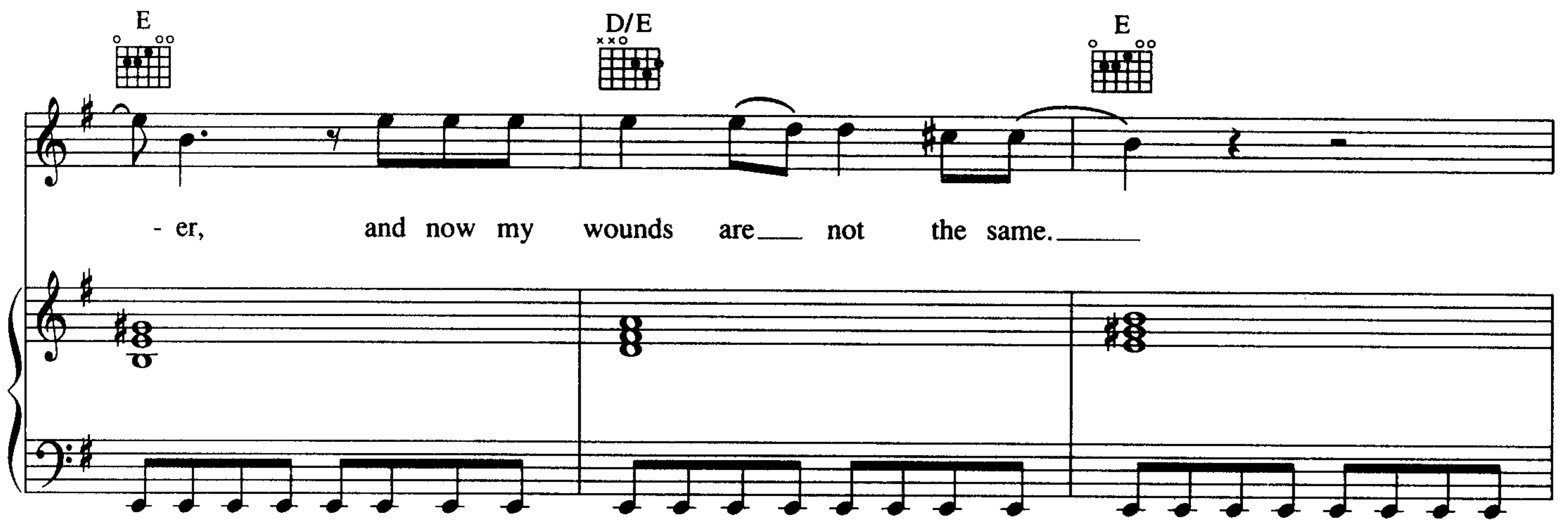
1.   2,3. 


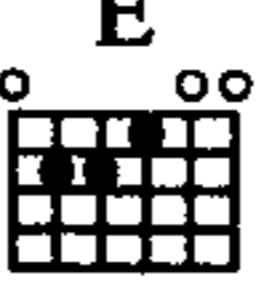
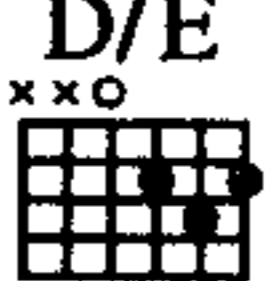
They say that time is a heal -



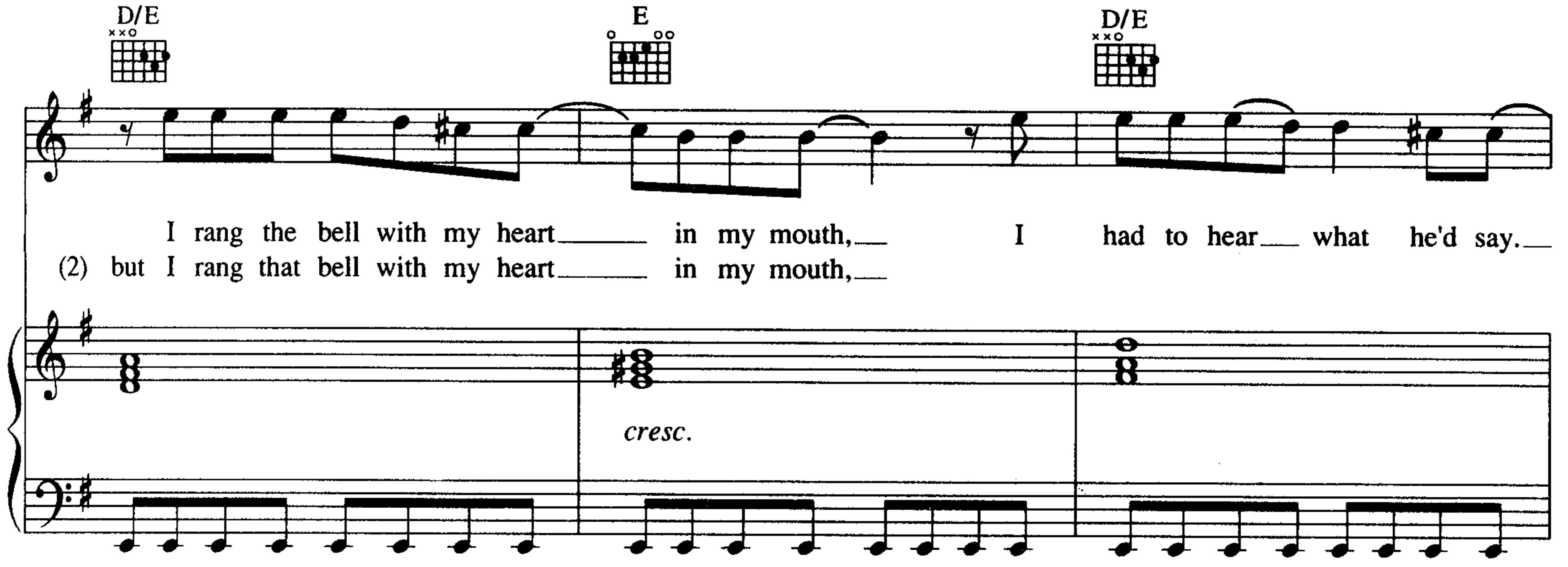
- er, and now my wounds are not the same.



I rang the bell with my heart in my mouth, I had to hear what he'd say.
 (2) but I rang that bell with my heart in my mouth,

cresc.

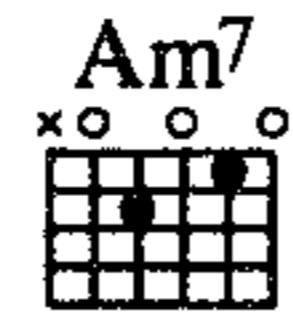


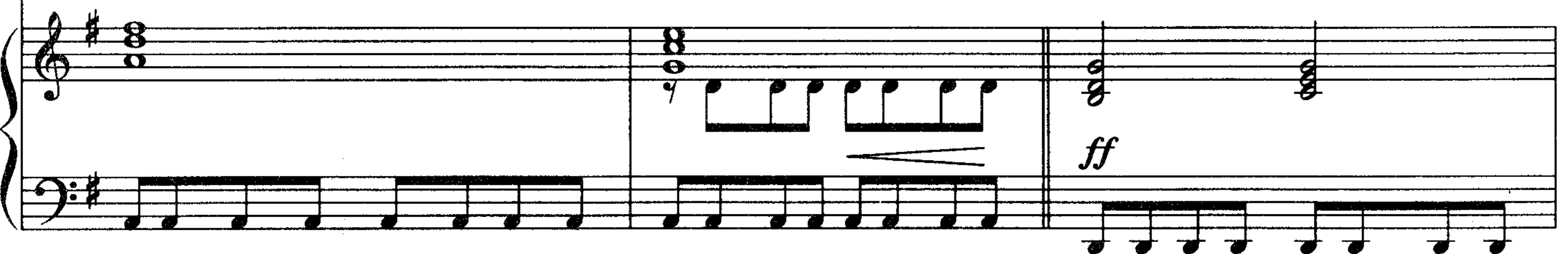
He sat me down to talk to me,

f

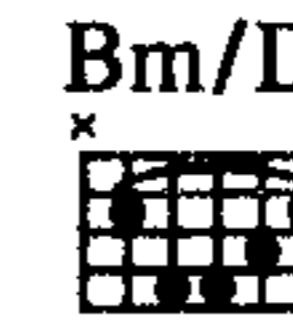
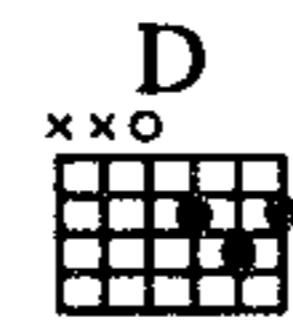
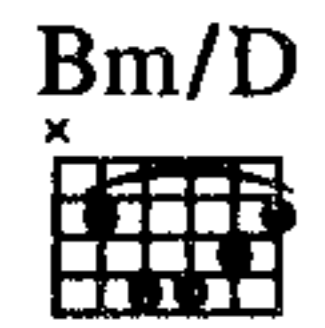




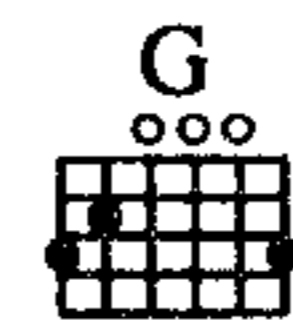
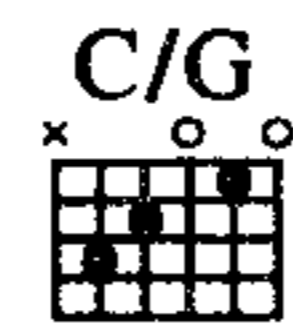
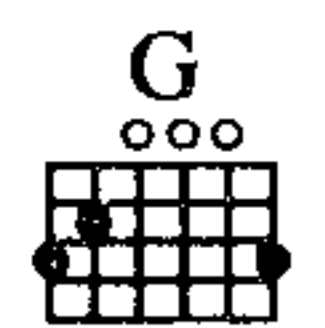
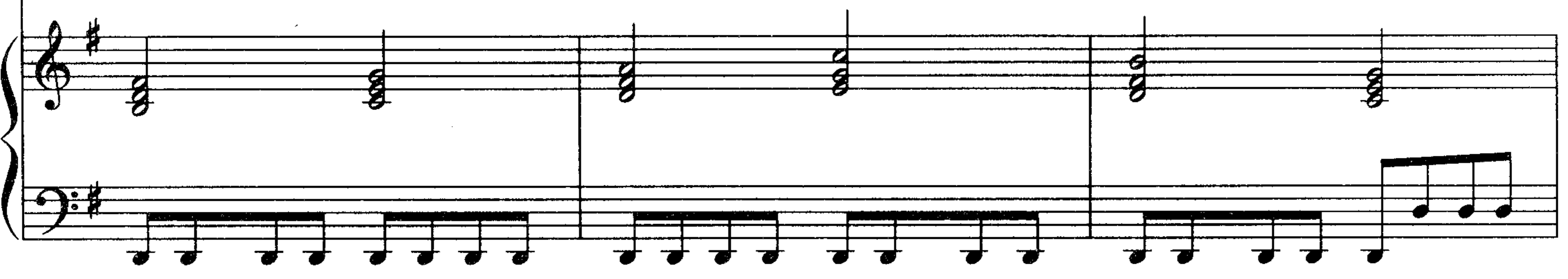
he looked me straight in the eyes, _____ he said: You're no son, ___ you're



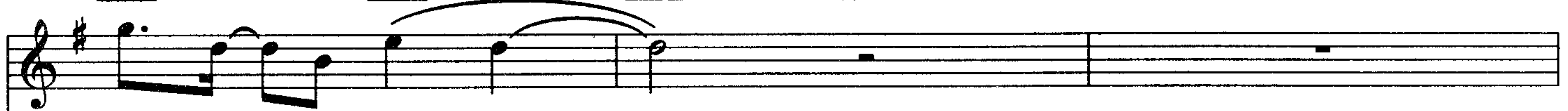
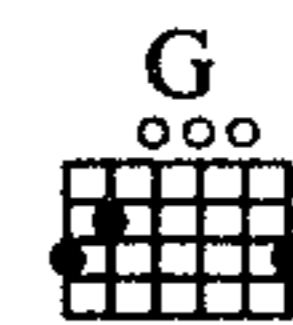
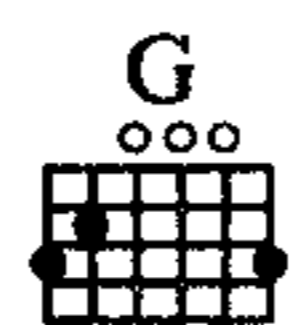
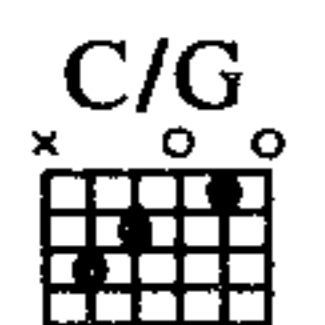
ff



no son ___ of mine. _____ You're no son, ___ you're no son ___ of mine. _____

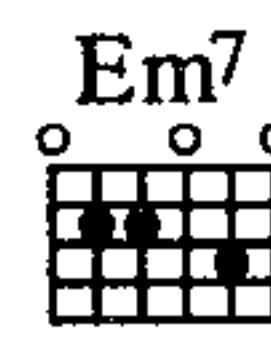
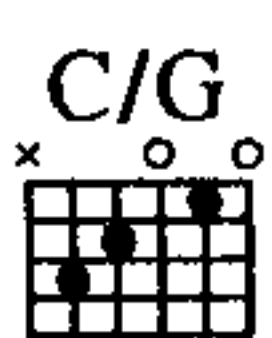


You walked out, ___ you left us ___ be - hind, _____ and you're no son, ___ you're

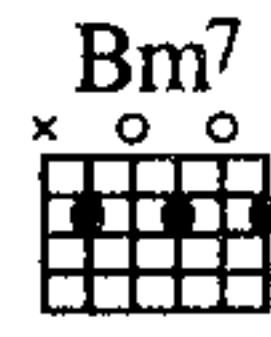
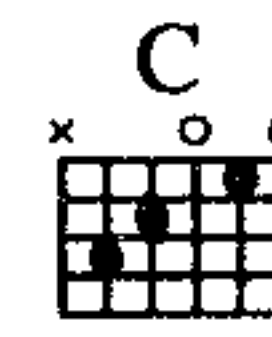
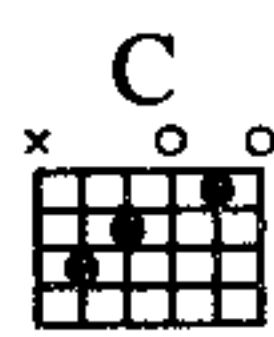
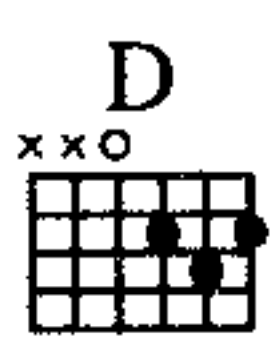
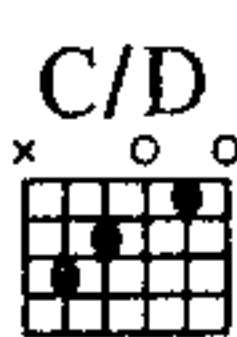


no son ___ of mine. _____

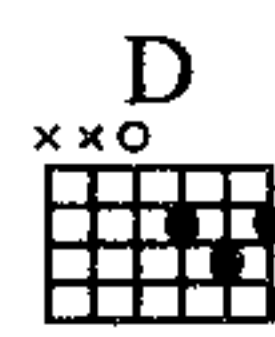
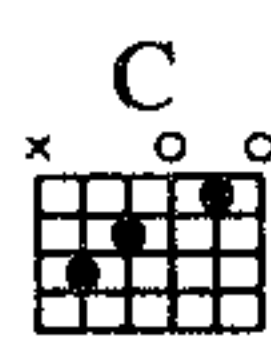
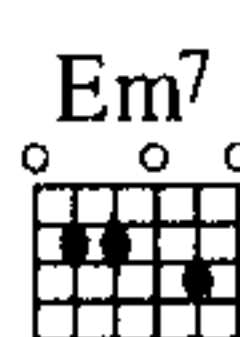




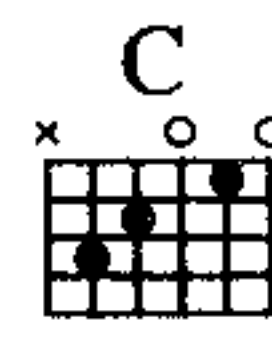
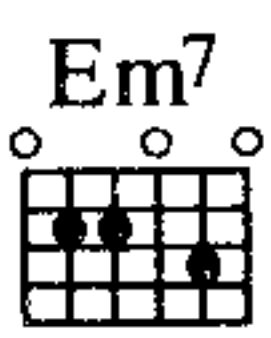
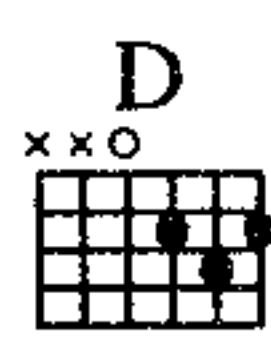
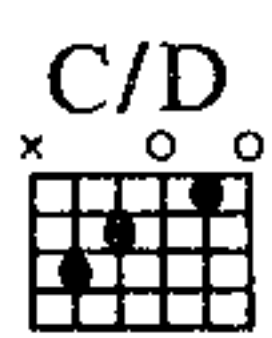
Oh his words how__ they hurt me, I'll ne - ver for - get it,



and as the time it__ went by,__ I lived to re - gret



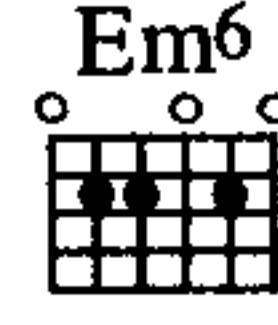
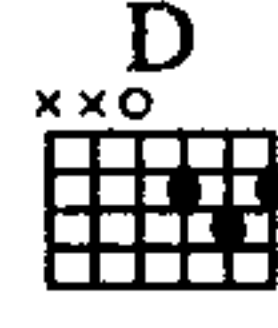
it. You're no son,__ you're no son__ of mine.____ But where should I go,__



and what should I do?____ You're no son,__ you're no son__ of mine.____

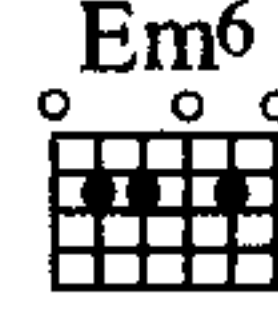
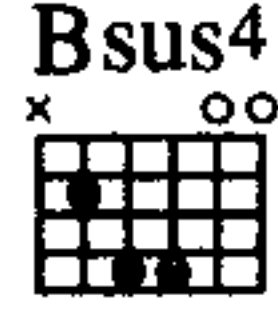
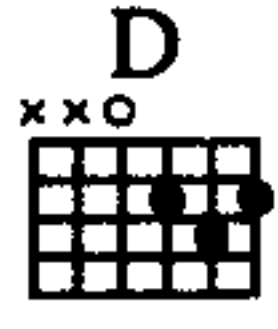
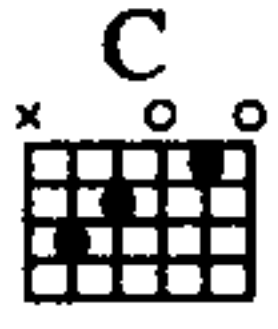
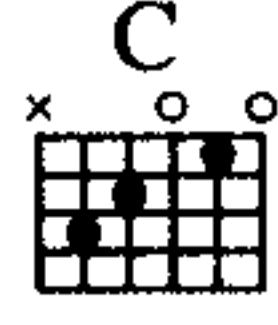
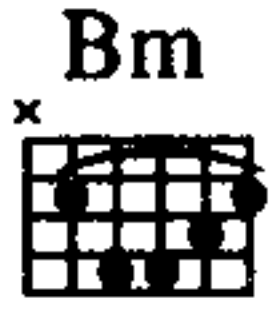
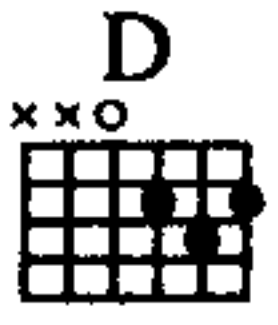


To Coda ⊕



But I came here for help, oh I came here for you.

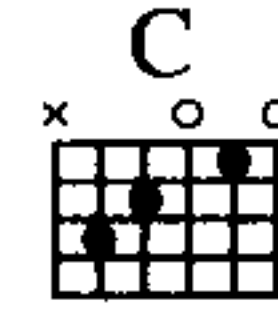
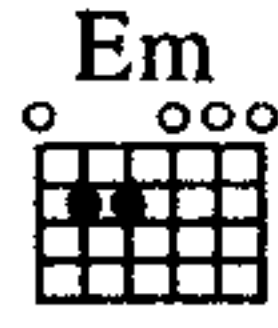
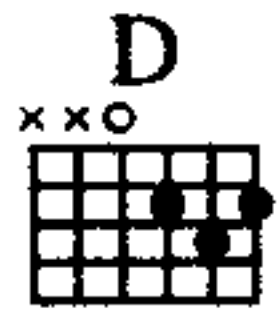
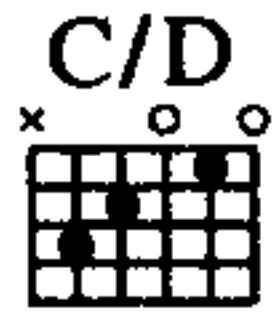
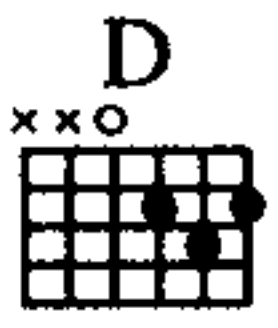
mf

D.%. al ⊕ Coda

3. Well the

Coda ⊕

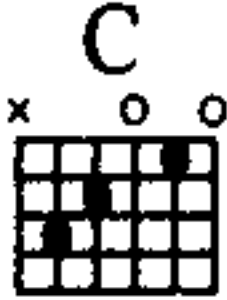
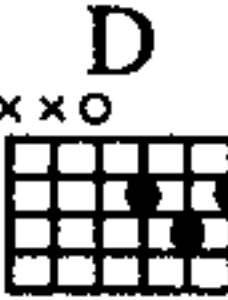
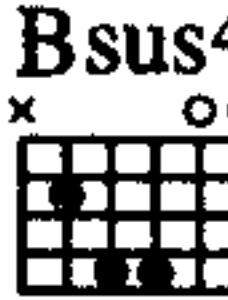



oh I was look - ing for you. You're no son, you're no son of mine.

D  Bsus4  Em 



Ad libs. to Fade

C  D  Bsus4 



Verse 2:

I didn't think much about it
 'Til it started happening all the time.
 Soon I was living with the fear everyday
 Of what might happen that night.
 I couldn't stand to hear the crying
 Of my mother, and I remember when
 I swore that, that would be the last they'd see of me,
 And I never went home again.

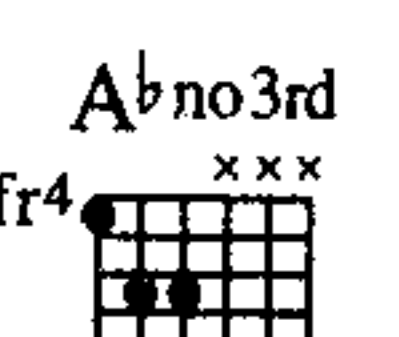
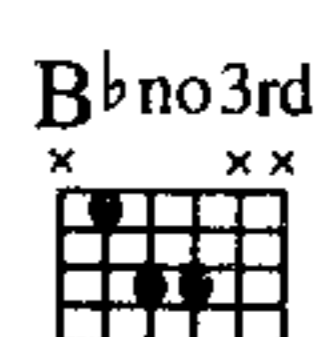
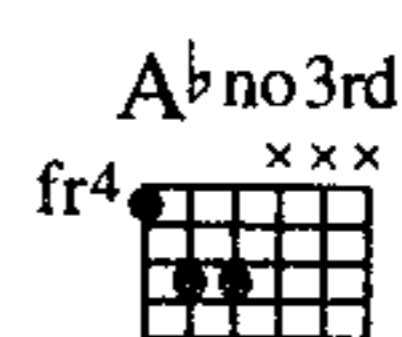
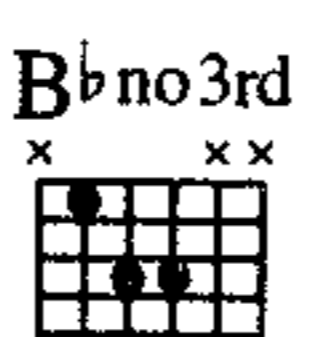
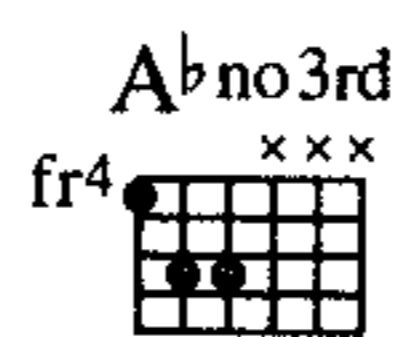
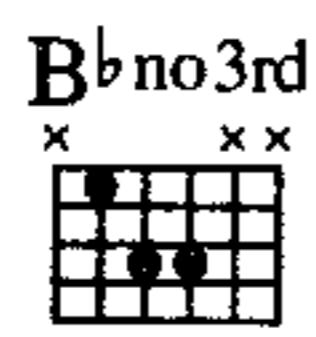
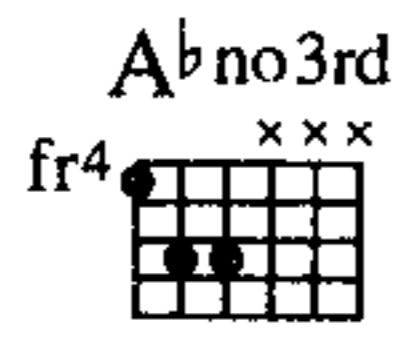
Verse 3: (D.S.)

Well the years passed so slowly,
 I thought about him everyday,
 What would I do if we passed on the street,
 Would I keep running away?
 In and out of hiding places,
 Soon I'd have to face the facts,
 That we'd have to sit down and talk it over,
 And that would mean going back.

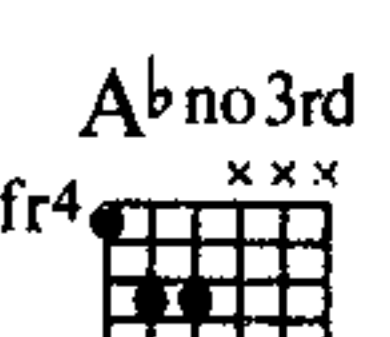
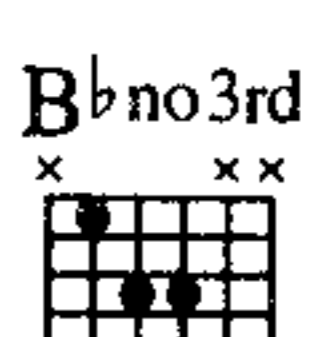
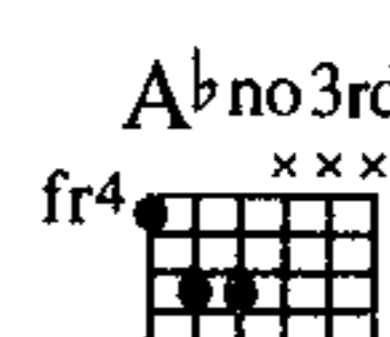
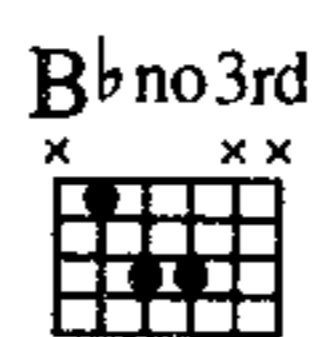
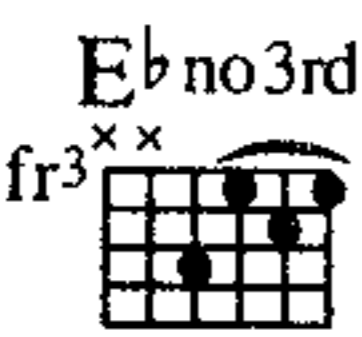
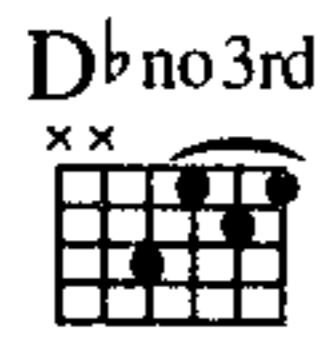
I CAN'T DANCE

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

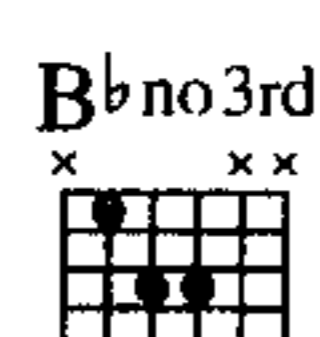
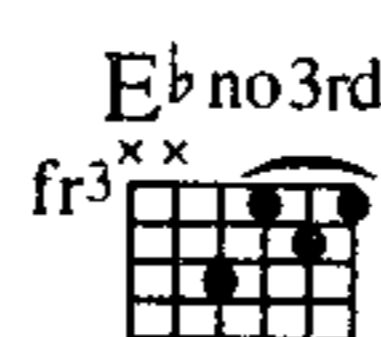
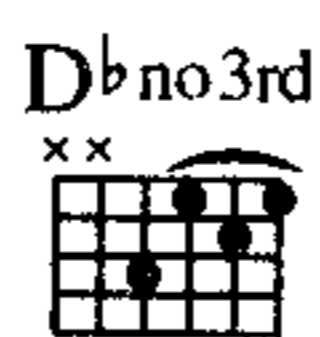
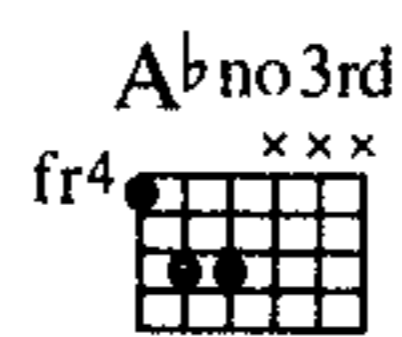
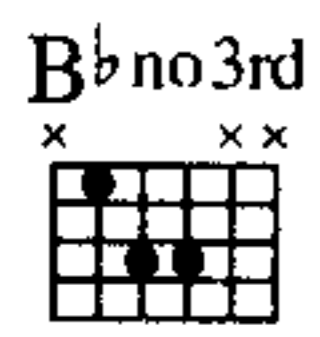
♩ = 106



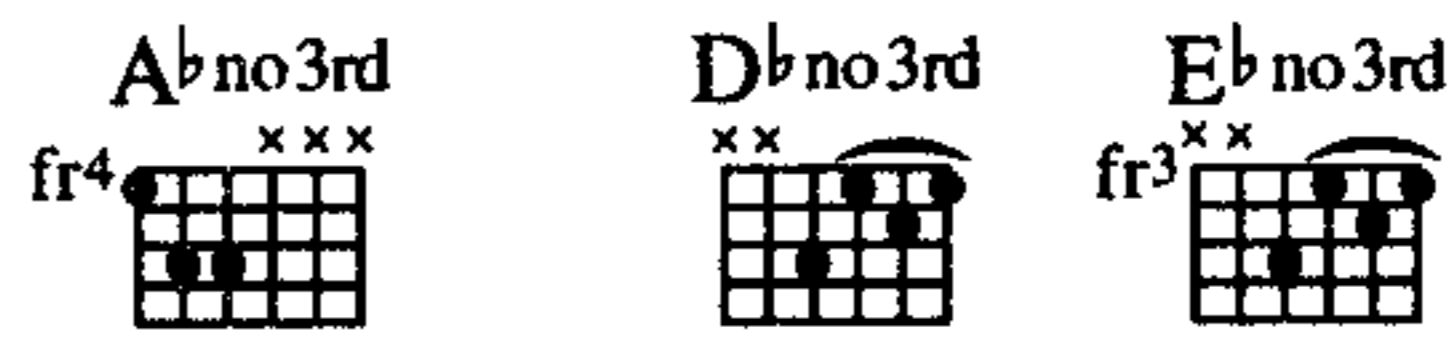
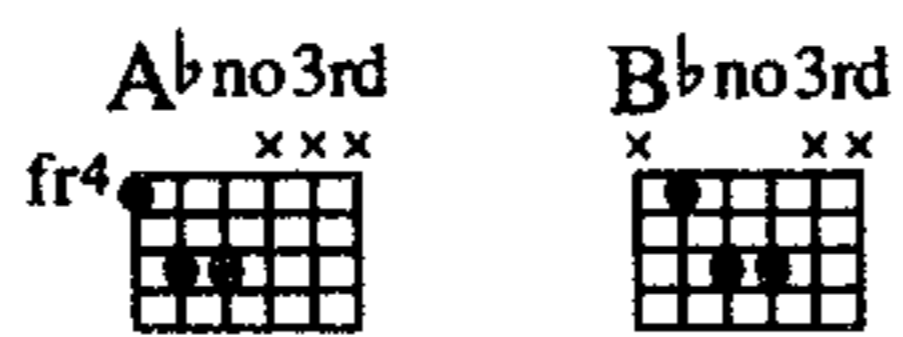
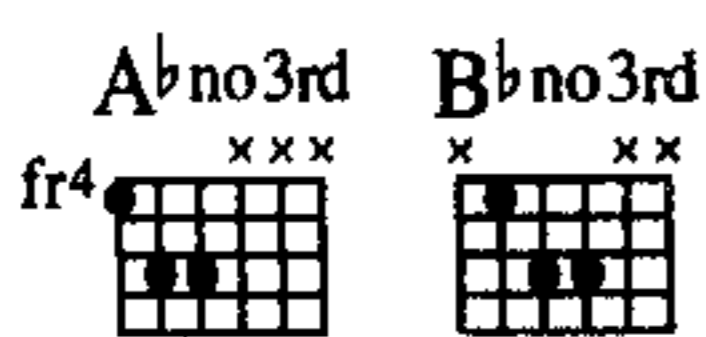
Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and a piano (*f*) dynamic marking.



Musical notation for the second system, including lyrics: "1. Hot sun, beat - ing down, burn - ing my feet just walk - ing a - round. Hot sun," and a reference to block lyrics for Verses 2&3.



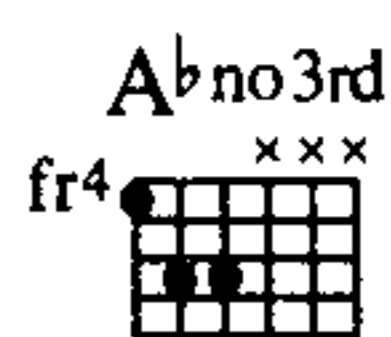
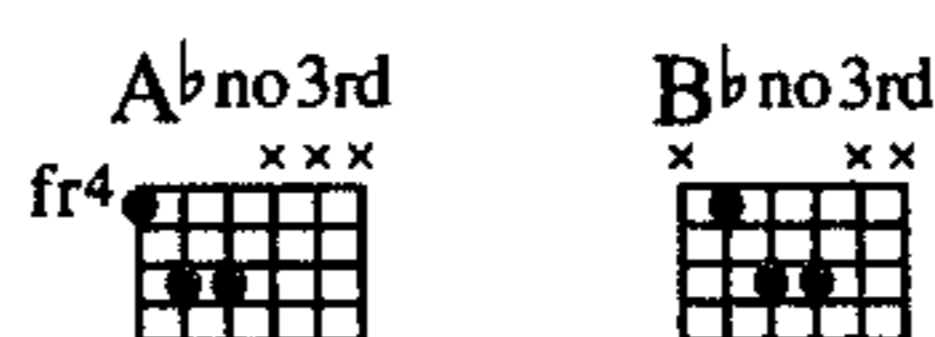
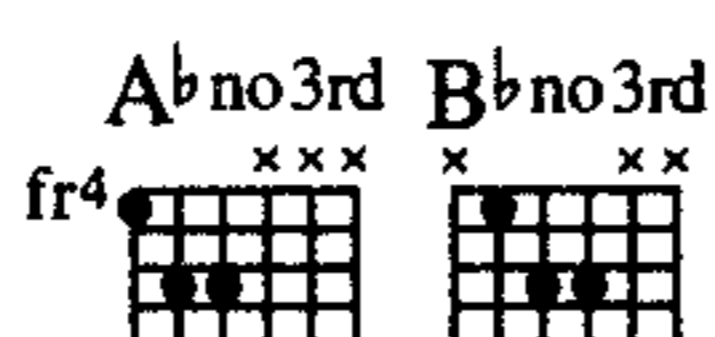
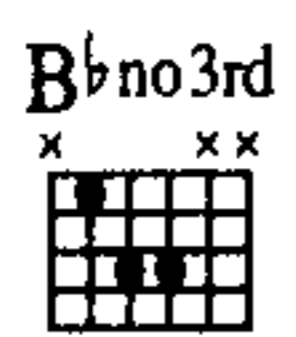
Musical notation for the third system, including lyrics: "- ing my feet just walk - ing a - round. Hot sun,".



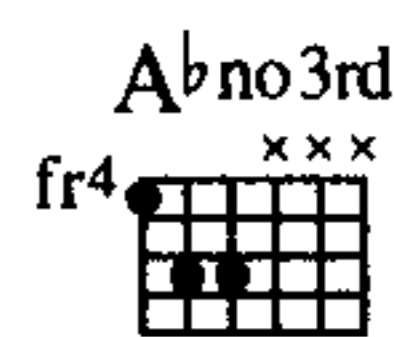
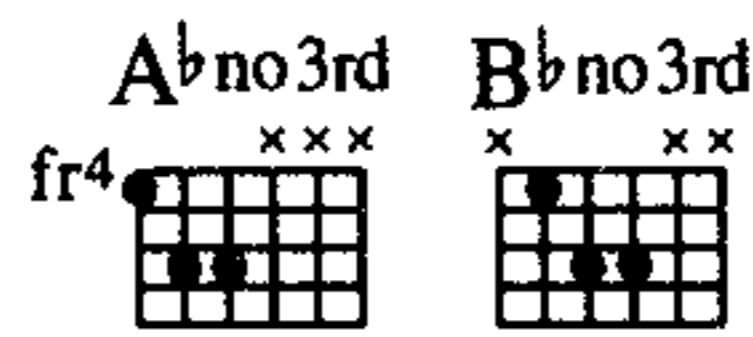
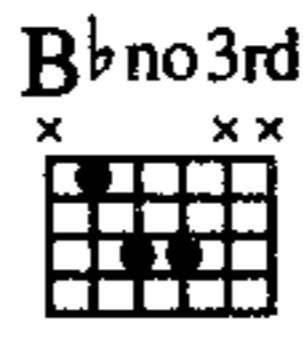
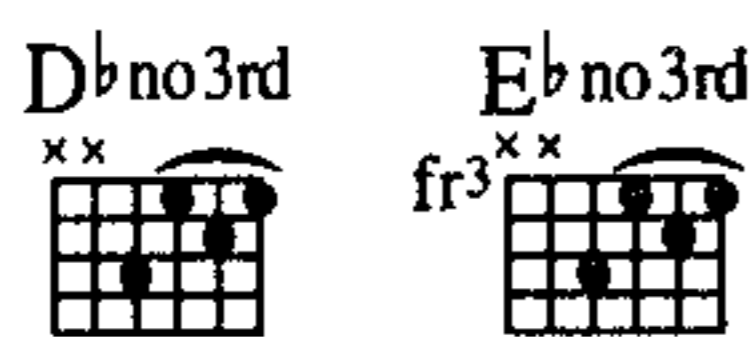
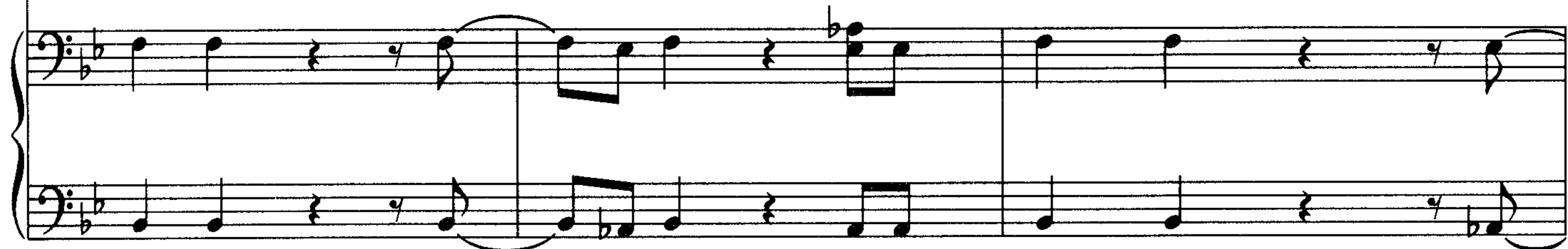
mak - ing me sweat, ___ 'gat - or's get - ting close, has - n't got ___ me yet. ___ I ___



CHORUS



___ can't dance, I ___ can't talk, the on - ly thing a - bout me is the



way ___ I walk. ___ I ___ can't dance, I ___ can't sing, I'm ___



1.

B^bno3rd

E^bno3rd

A^bno3rd

E^bno3rd

A^bno3rd

B^bno3rd

— just stand - ing here sel - ling ev - ery - thing. —

2,3.

A^bno3rd

B^bno3rd

E^b

A^b

E^b

A^b

E^b

— just stand - ing here sell - ing. Oh, and check -

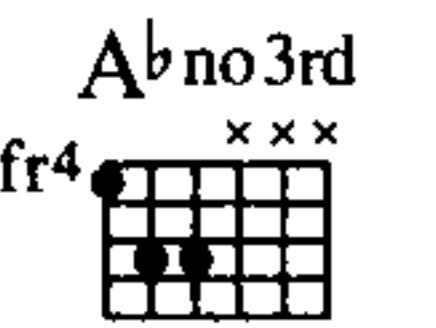
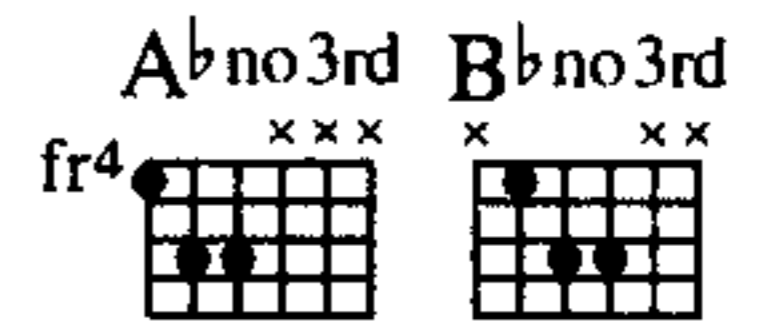
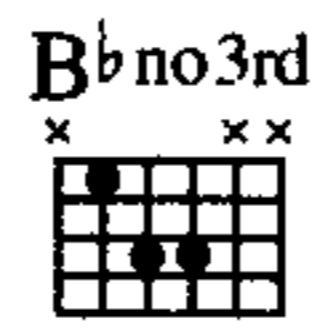
1.

G^b

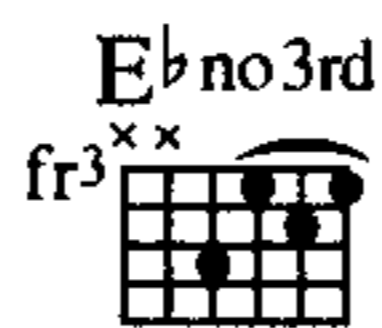
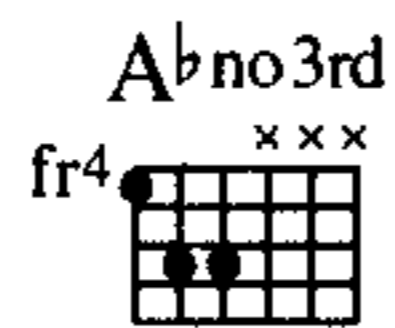
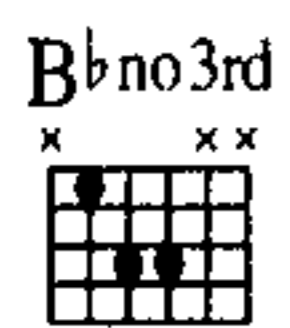
Fm

E^b

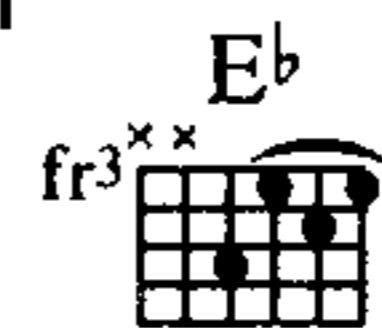
- ing ev - ery - thing is in place, you ne - ver know who's — look - ing on.



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

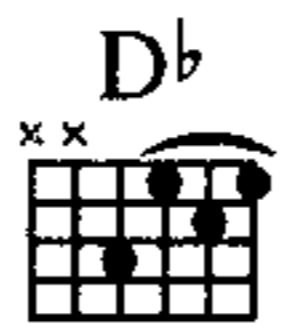


2.



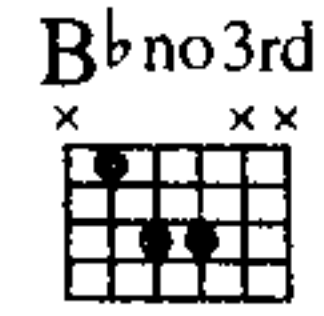
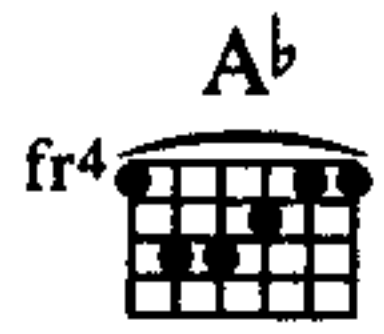
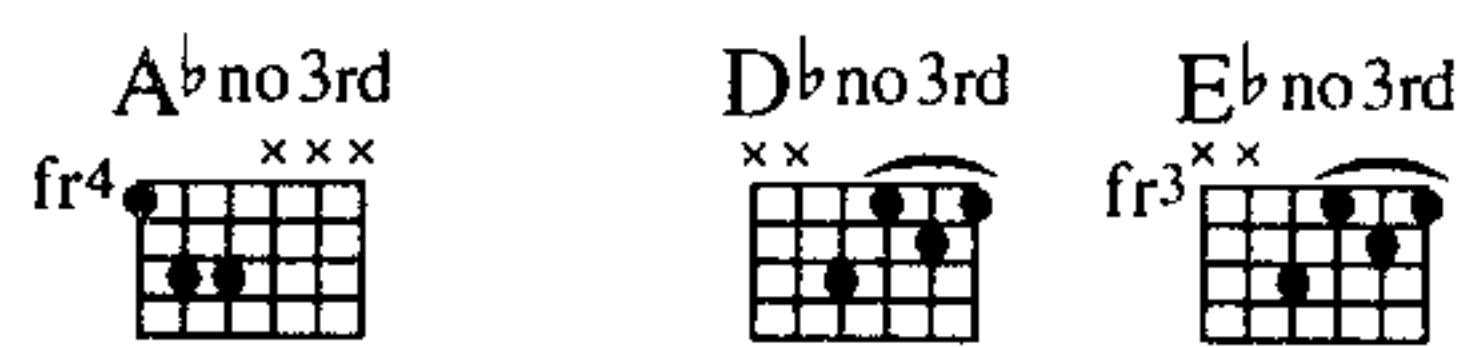
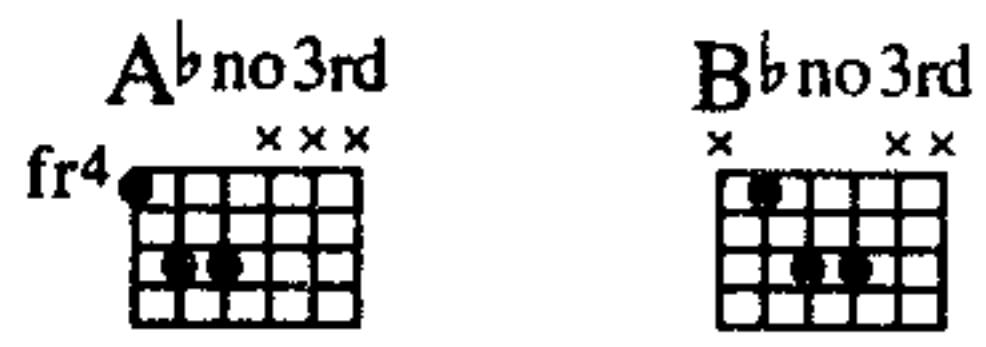
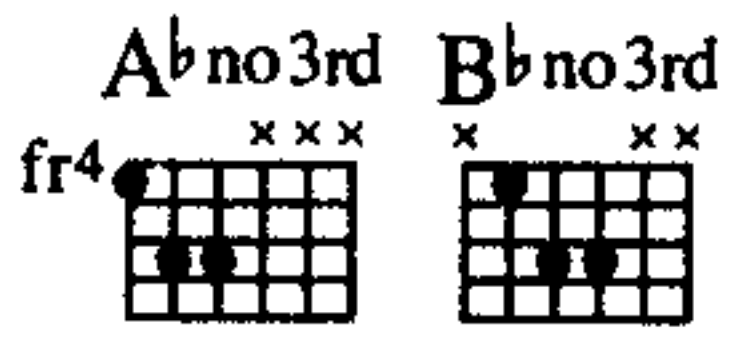
Musical notation for the second system, including a vocal line with lyrics and a piano accompaniment.

know who's look - ing on.

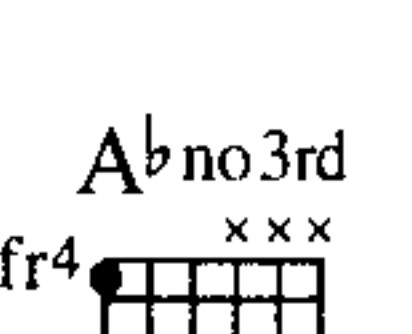
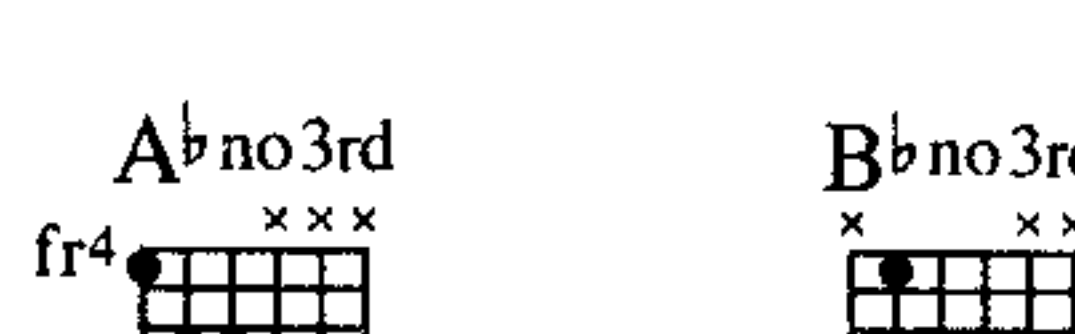
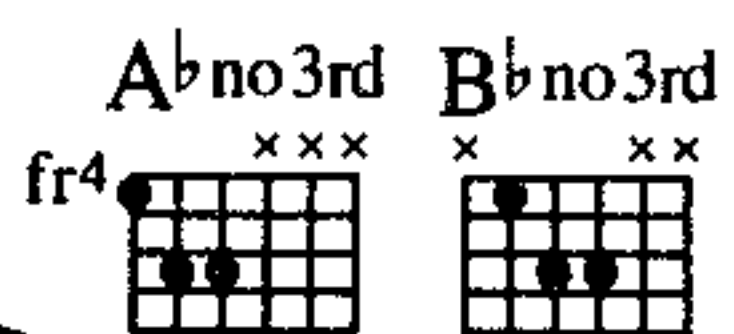
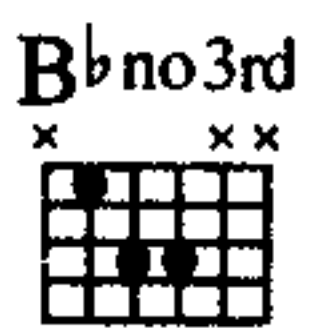


Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment.

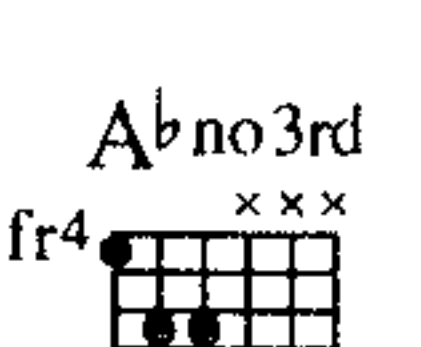
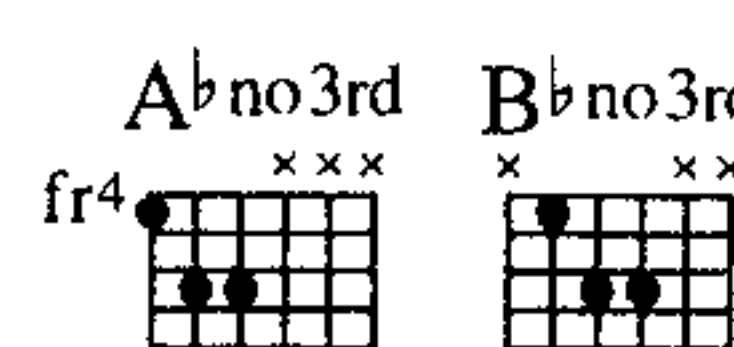
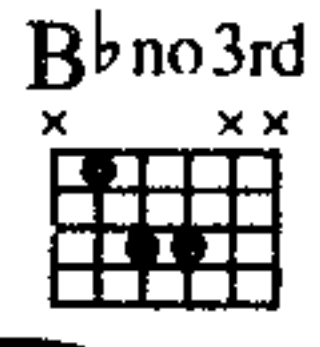
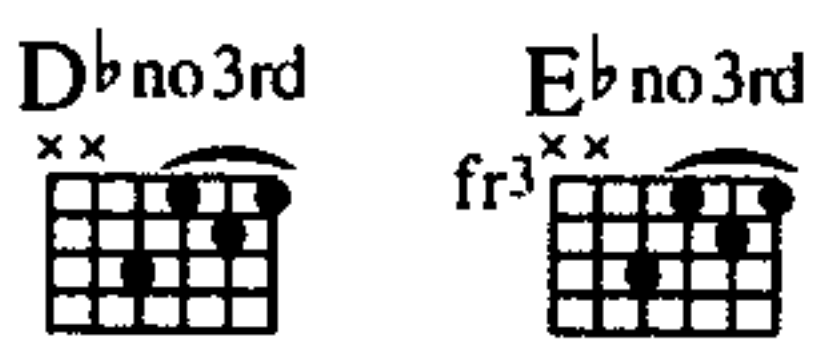
A per - fect bo - dy, with a per - fect face.

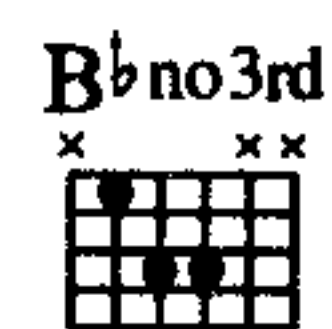
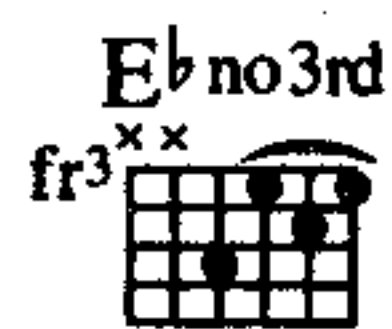
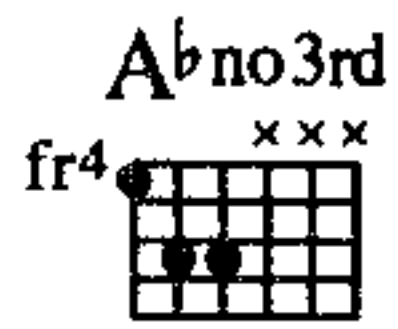
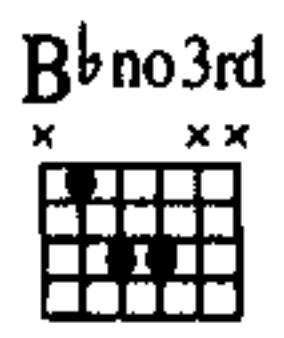
Now, I



can't dance, I can't talk, the on - ly thing a - bout me is the

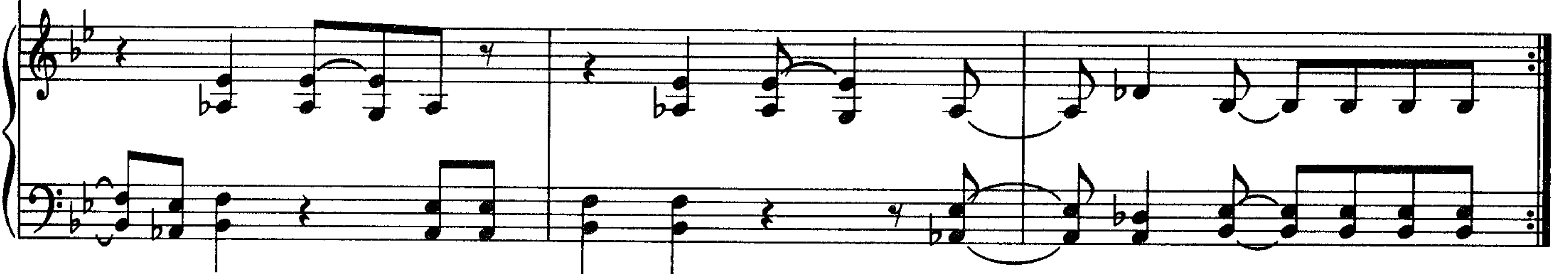
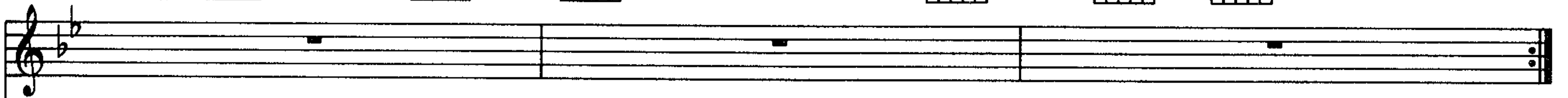
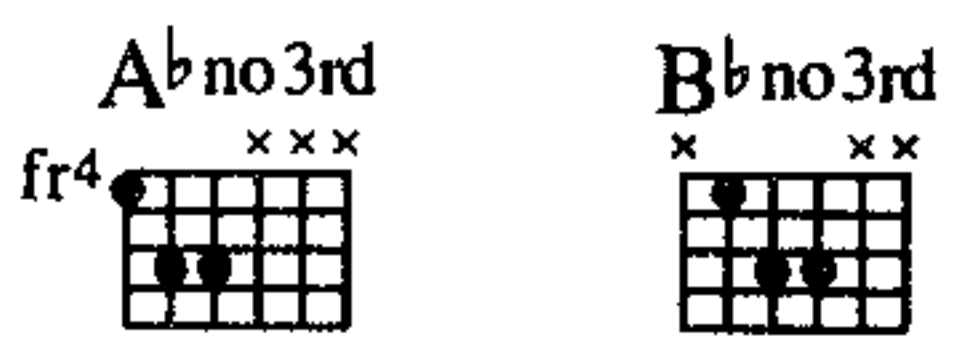
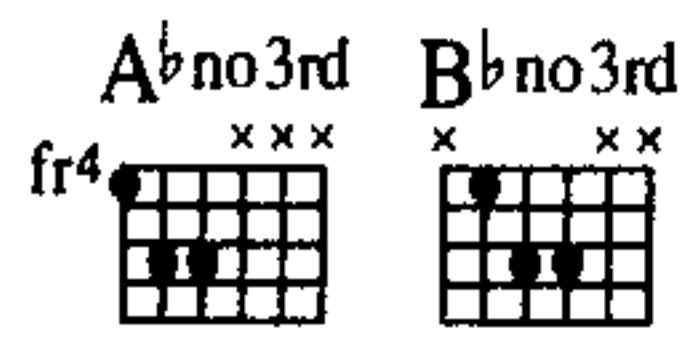
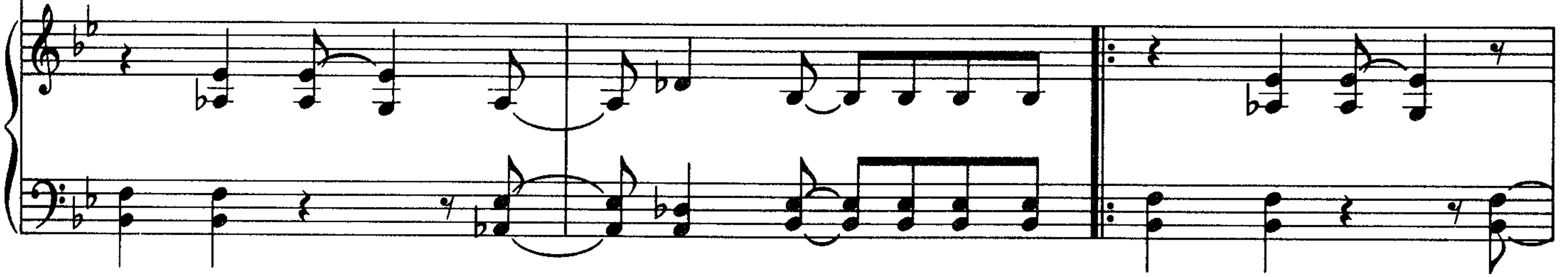


way I walk. No, I can't dance, I can't sing, I'm



— just stand - ing here sell - ing — ev - e - ry - thing. —

Ad Libs to Fade



Verse 2:

Blue jeans sitting on the beach,
Her dog's talking to me but she's out of reach.
She's got a body under that shirt,
But all she wants to do is rub my face in the dirt.
'Cos...

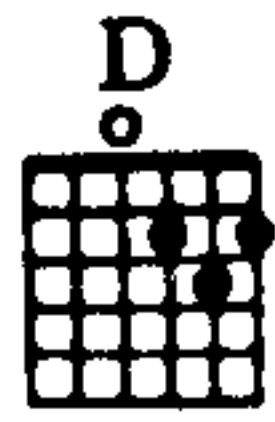
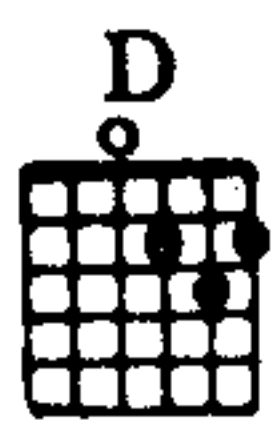
Verse 3:

Young punk spilling beer on my shoes,
Fat guy's talking to me trying to steal my blues.
Thick smoke, see her shining through,
I never thought so much could happen just shooting pool.
But...

NO REPLY AT ALL

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately bright

Talk to me, — you nev - er talk to

me. — Ooh, — it seems — that I — can speak. —



I can hear my voice shout - in' out. —

F#m



Em



But there's no re - ply at all.

D



Look at me, you nev - er look at

me. Ooh, I've been sit - tin', star - in',

Bm



seems so long. But you're look - in' through me

F#m



Em



F#m7



like I was - n't here at all.

No re - ply...

There's no re - ply at all...

G/D



D



Dance
Be

with
with

me,
me.

you
Seems you're

nev - er dance with me.
nev - er here with me.

Ooh, it seems.
Ooh, I've been

Bm



try - in' that I can move.
to get o - ver there.

I'm close to you, Oh, but it's

F#m



close as I can get. Yet } there's no re - ply at all.
 out of my reach. And }

Em



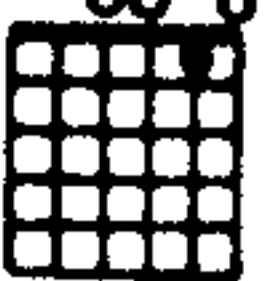
F#m7



G/D



C/D

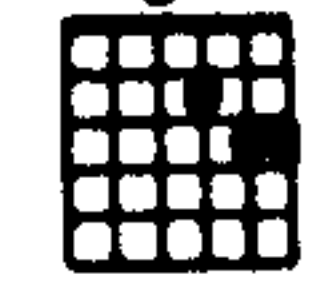


There's no re - ply at all.

G



Dsus4



D



F



C



F6(no3rd)



G



I get the feel - in' you're tryin'

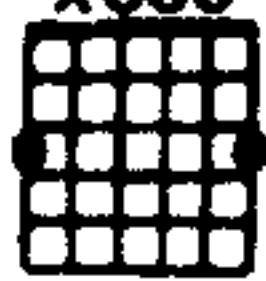
C



F6(no3rd)



G



C



to tell me. Is there some - thin' that I should know?

F6(no 3rd)



G



C



F6(no 3rd)

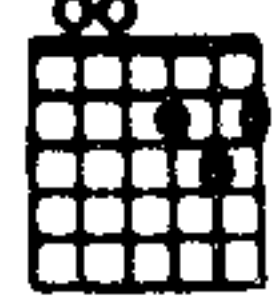


Bb

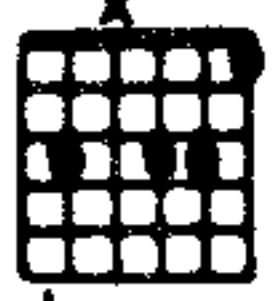


What ex - cuse are you tryin' to sell me? Should I be read - in' "stop"

D/A



1. Bb/C

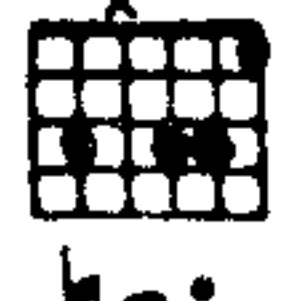


G/A



or "go"? I don't know.

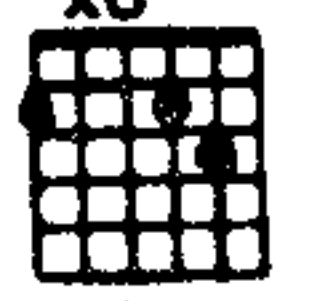
2. Bb/C



G/A



D/F#

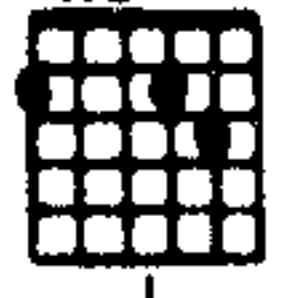


I don't know. May - be deep down in - side, I'm

Gsus2

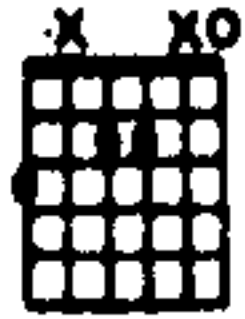


D/F#



try - in' for no one else but me, too

A(no 3rd)/G



D/A



Bm7sus4



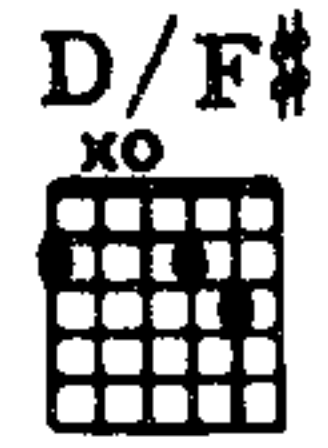
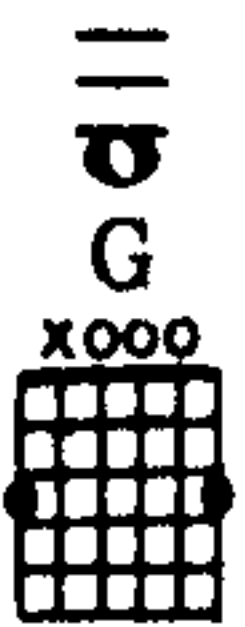
Musical staff with lyrics: stub - born to say, 'The buck stops here. It's not the one you're

stub - born to say,

'The buck stops here.

It's not the one you're

Piano accompaniment for the first system



Musical staff with lyrics: look - in' for." But may - be deep

look - in' for."

But

may - be deep

Piano accompaniment for the second system



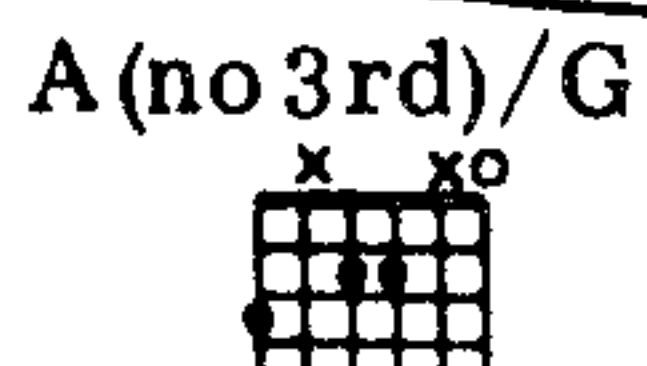
Musical staff with lyrics: down in - side, I'm ly - in' to no one else but me.

down in - side, I'm ly - in'

to no one else

but me.

Piano accompaniment for the third system



Musical staff with lyrics: Oh, but my back is up. I'm on my guard with

Oh, but my back is up.

I'm on my guard

with

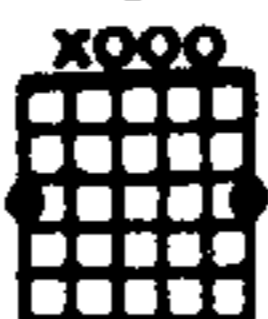
Piano accompaniment for the fourth system



Bm7sus4



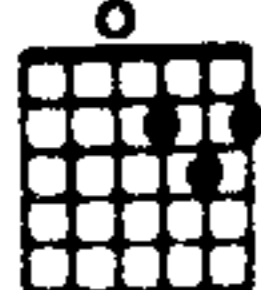
G



all the ex - its sealed.---

||

||



Lis - ten to me, --- you nev - er lis - ten to

me.---

Ooh, --- and it seems ---

there's no way out.---

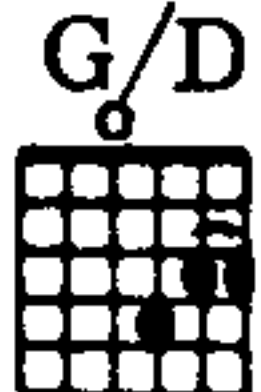
Bm



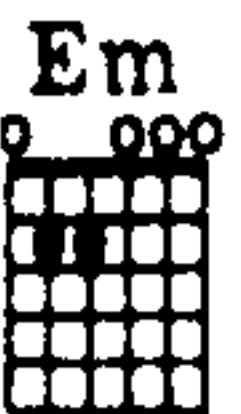
I've been try - in' but we can - not con - nect.---



And there's no re - ply at all. There's

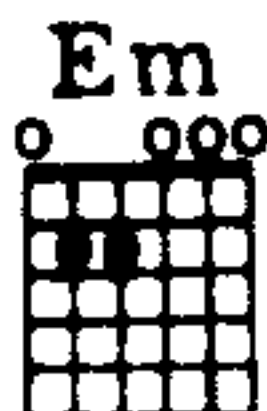


no re - ply at all. There's no re - ply at all.



No re - ply at all. Is

Repeat and fade

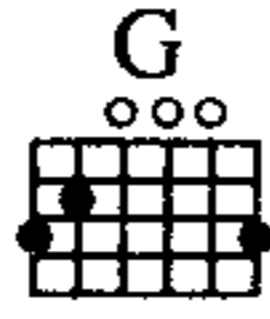
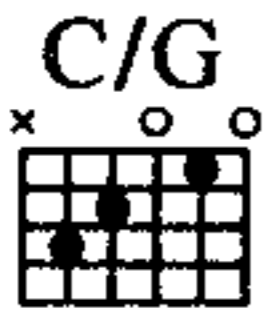
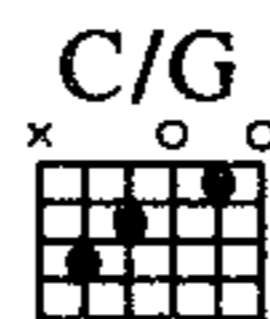
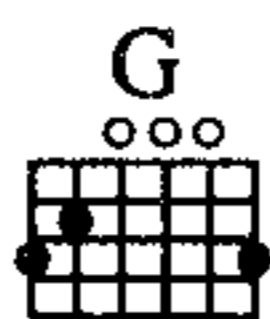
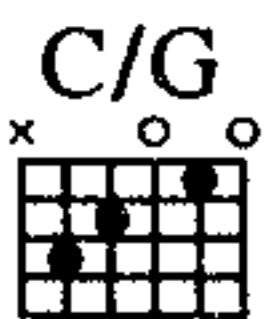


an - y - bod - y lis - t'nin'? Oh, there's no re - ply at all. Is

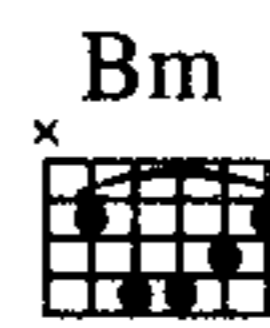
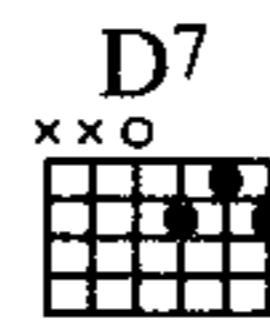
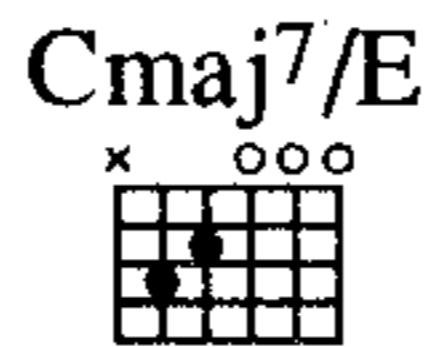
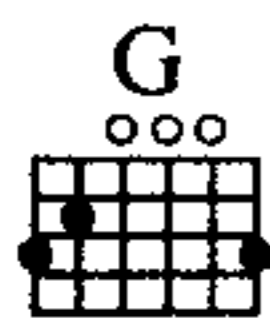
DRIVING THE LAST SPIKE

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

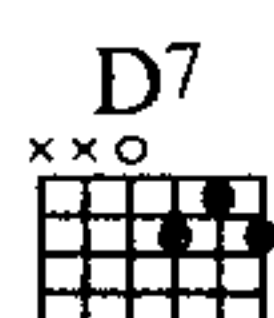
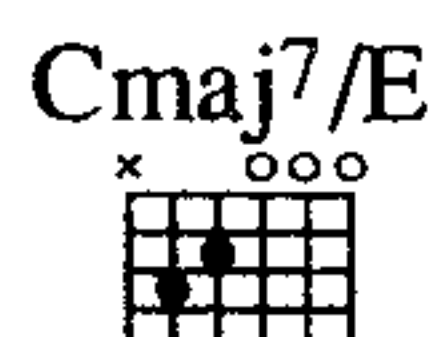
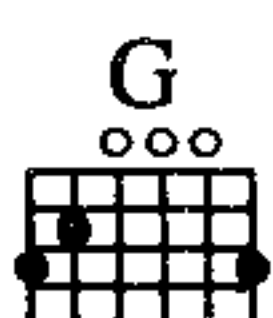
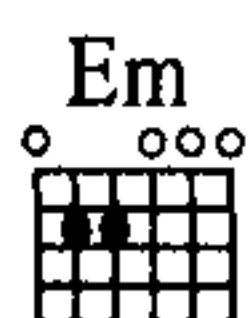
$\text{♩} = 100$

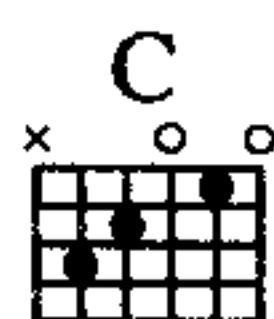
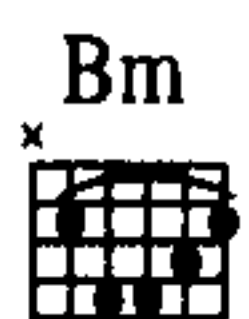
§



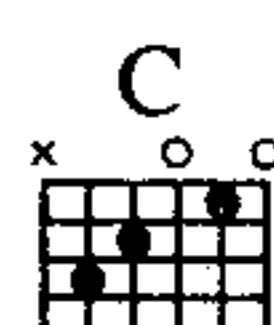
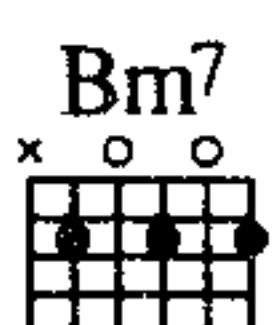
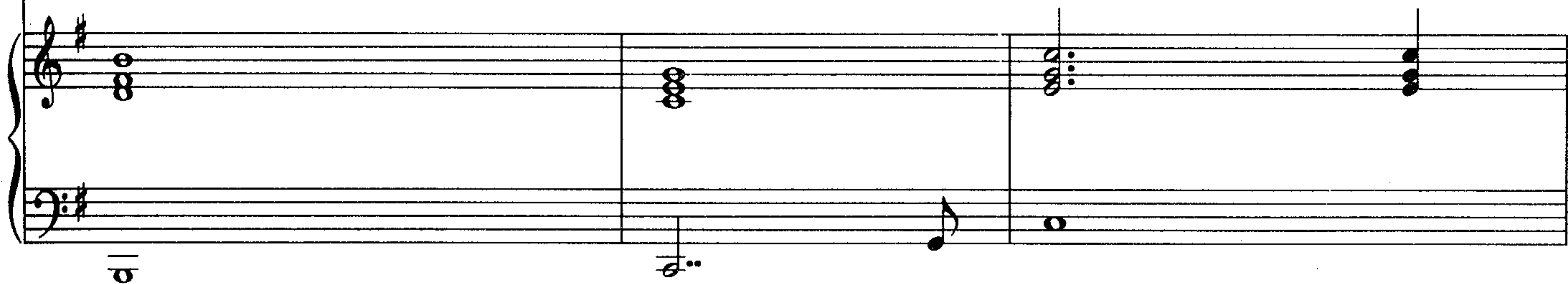
1. Leav - ing___ my fam - ily___ be - hind me,___ not know - ing___ what lay a - head,___
 2. gave ev - er - y - thing that___ they want - ed, but still they___ want - ed more. ___
 3. smoke cleared,___ the dust___ it set - tled,___ no - one knew how___ man - y had died. ___



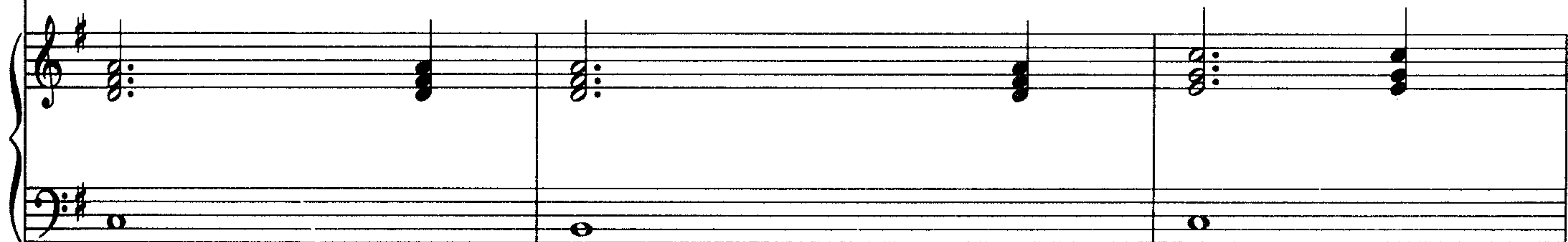
— wav - ing — good - bye as I left them in tears, — re -
 — We sweat and — we toil, good men lost their lives, — I
 — All a - round there were brok - en men, — they'd

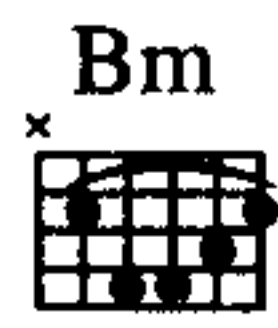
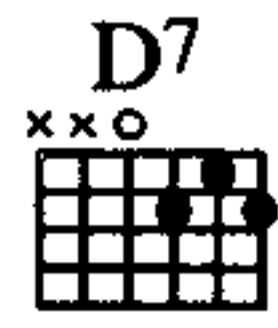
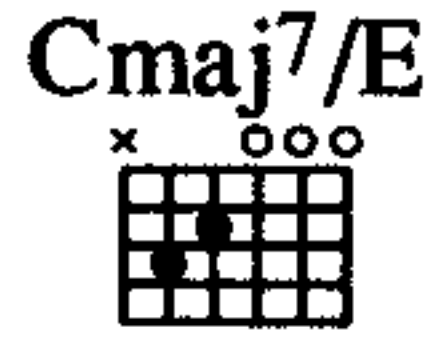
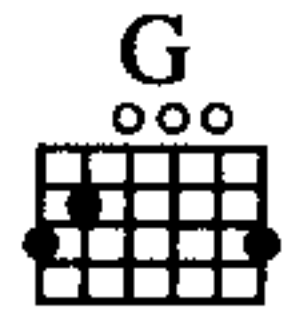


-mem - ber - ing all we'd said, — I looked to the sky, — I —
 don't think — they knew what for. — I sold them my heart, — I —
 said it — was safe they'd lied. — You could hear the cries, you could



off - ered my prayers, I asked him — for guid - ance — and strength, but the
 sold them my soul, I gave ev - er - y thing — I had. Ah, but
 smell the fear, but good for - tune — that day — was mine. And it oc -

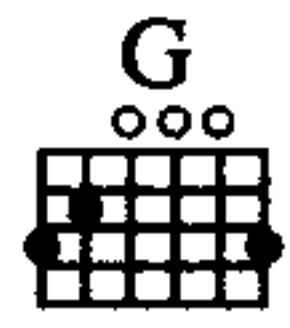
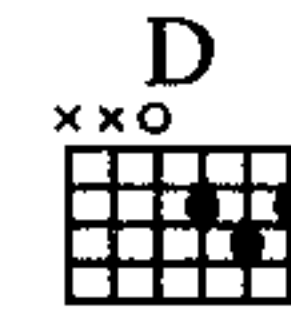




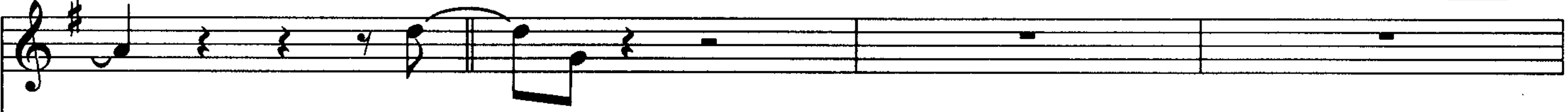
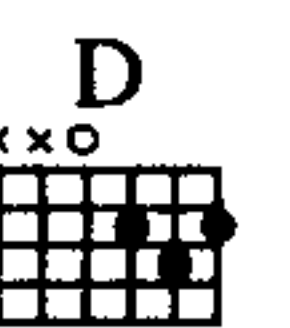
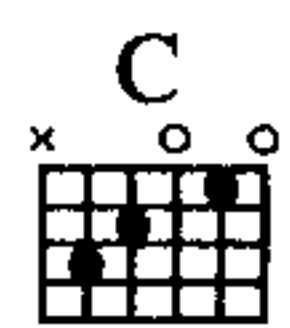
sim - ple be - lief's of a sim - ple man lay in his hands and on my head,
 they could - n't break my spi - rit, my dig - ni - ty fought back,
 -curred to me the heart of a good man it seems is hard to find.



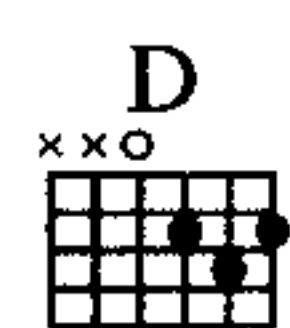
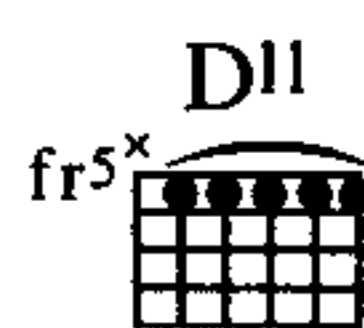
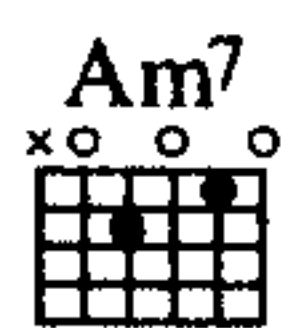
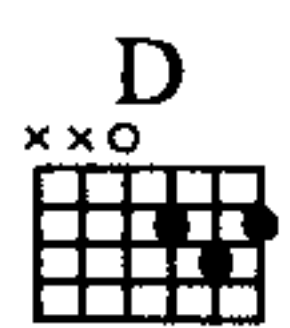
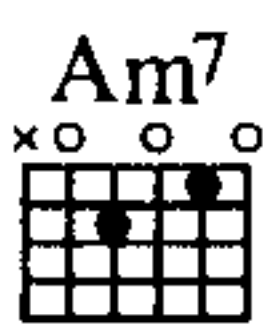
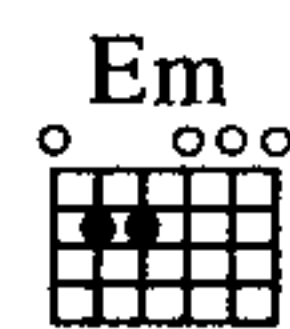
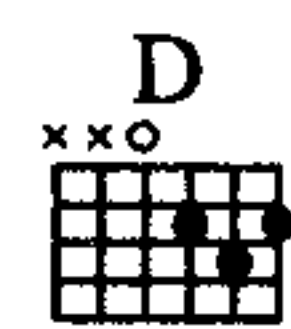
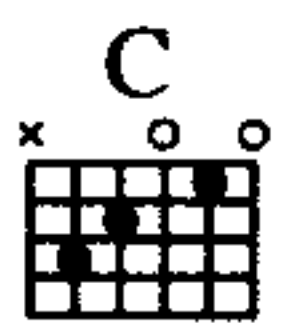
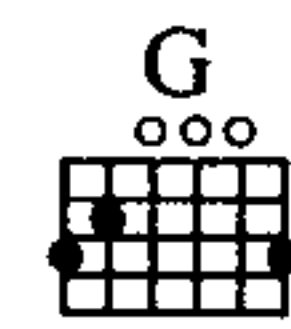
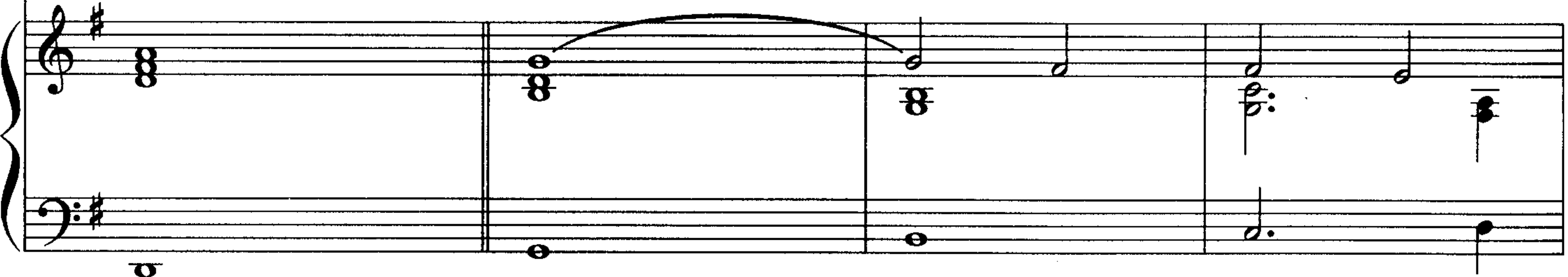
1.



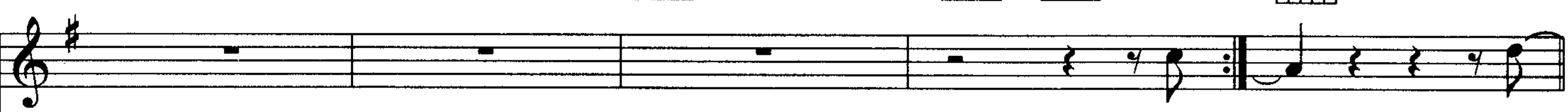
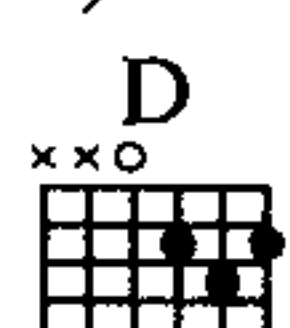
/B



my head.



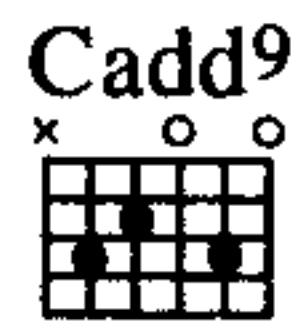
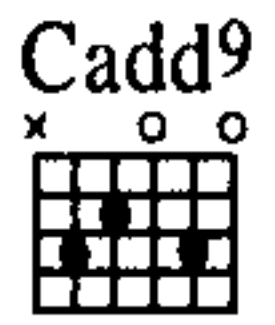
2,3.



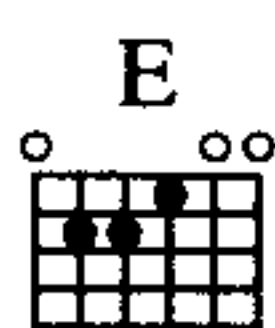
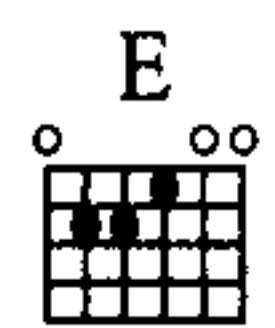
2. I fight



1st time only

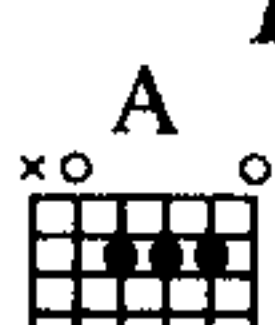
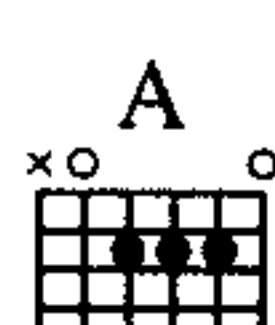
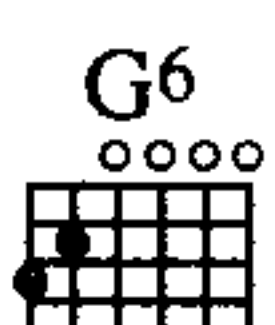
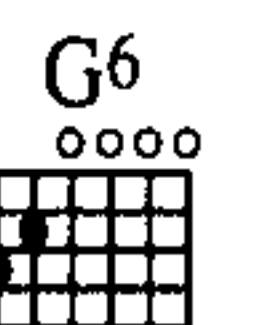


— back.



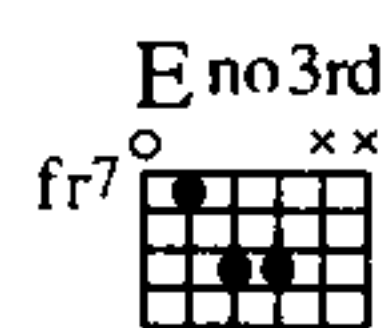
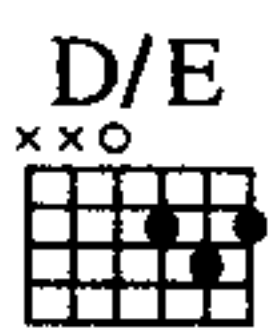
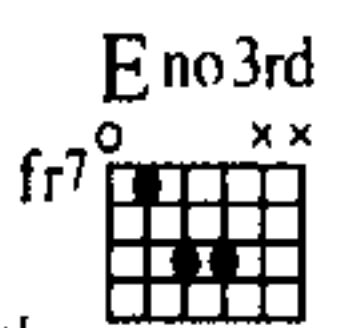
Can you hear me? — Can you see?

mf



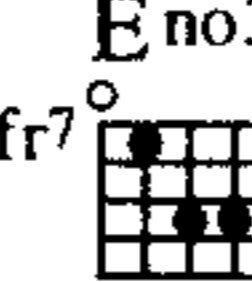




To Coda ⊕

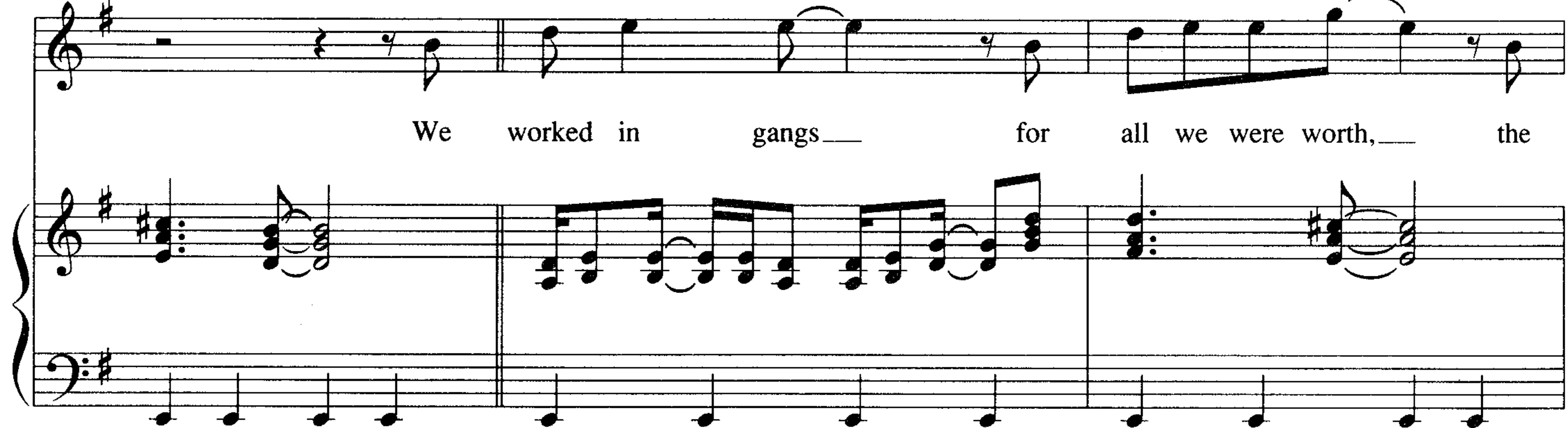
Don't you hear me? — Don't you see?

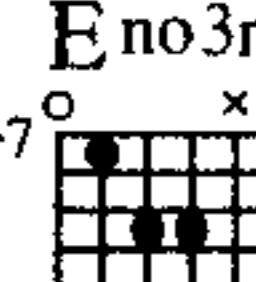


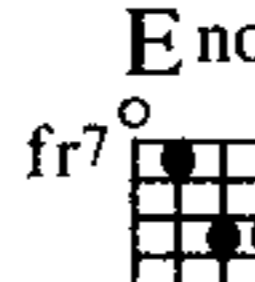


f


A/E  G/E  E no3rd fr7  D/E  A/E 

We worked in gangs — for all we were worth, — the



E no3rd fr7  A/E  G/E  E no3rd fr7 

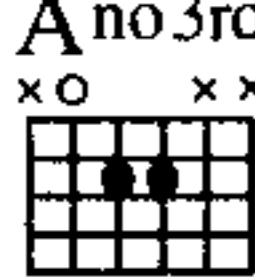

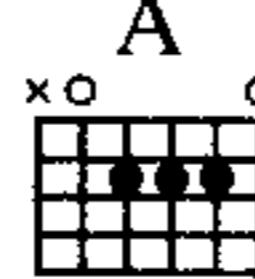

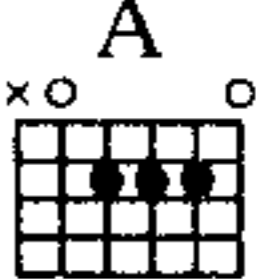
young boys pull - ing the wag - ons. — We were dig - ging the tun - nel,



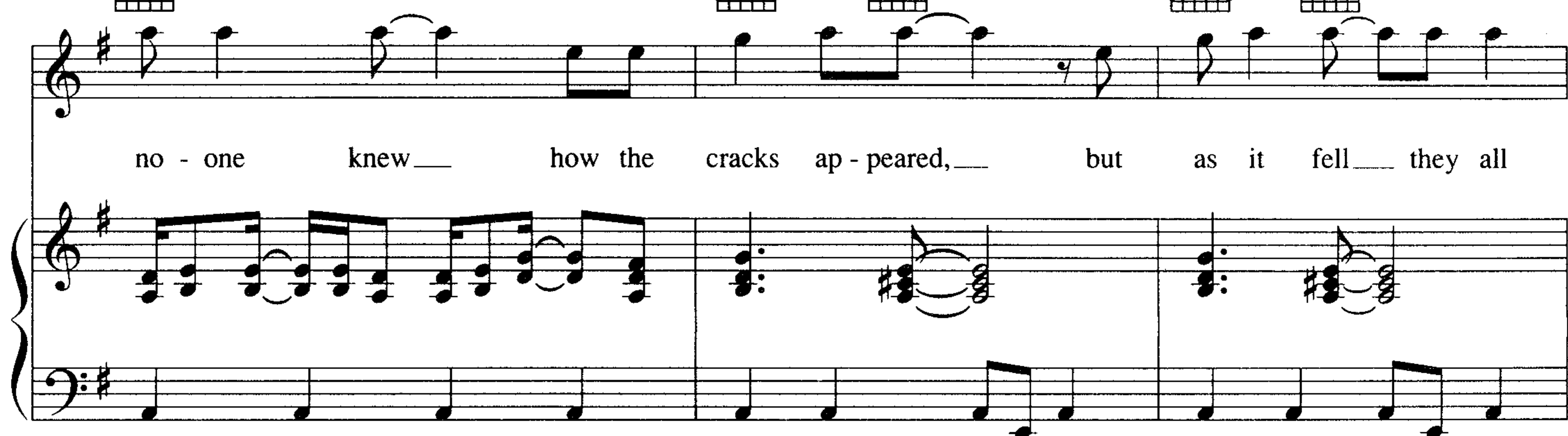
D/E  A/E  E no3rd fr7  A/E  G/E 

shift - ing the earth, — it was then — that it hap - pened. Well,

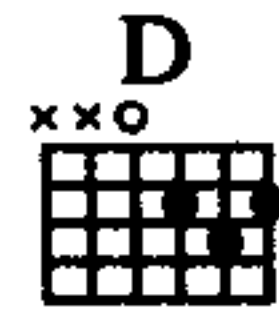
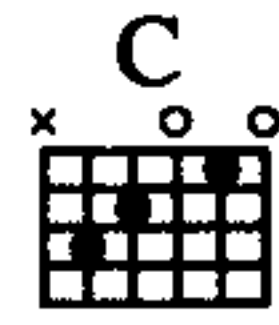
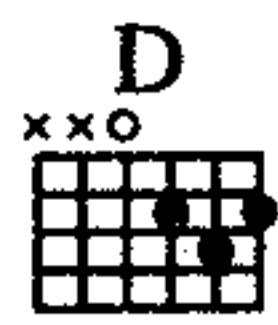
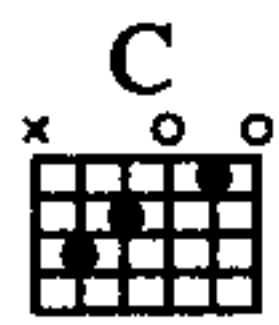


A no3rd  G/A  A  G/A  A 

no - one knew — how the cracks ap - peared, — but as it fell — they all

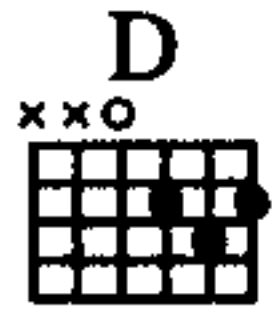
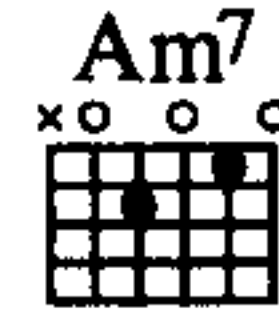
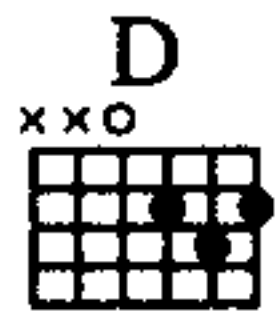
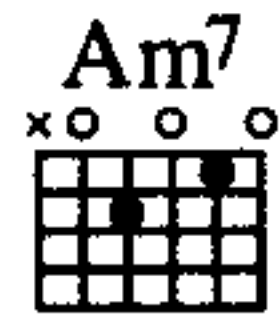
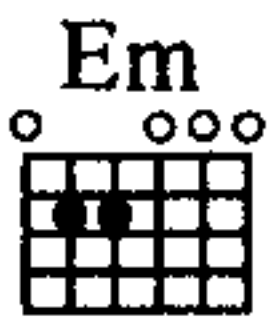


/B



Musical notation for the first system, including treble and bass staves with chords and a piano part.

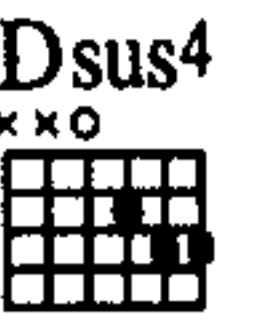
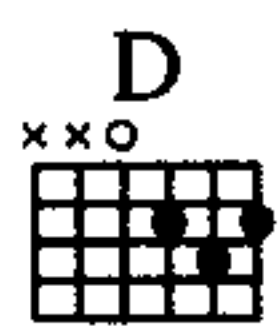
D.S. al Coda



Musical notation for the second system, including treble and bass staves with chords and a piano part.

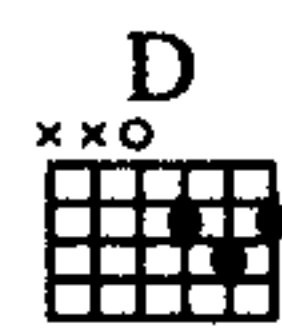
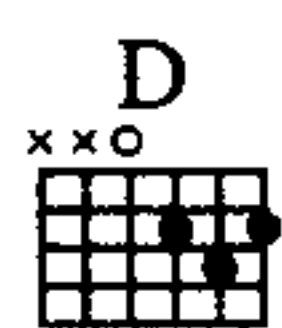
3. The

Coda ⊕

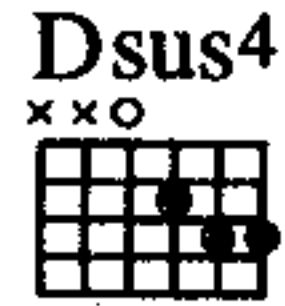
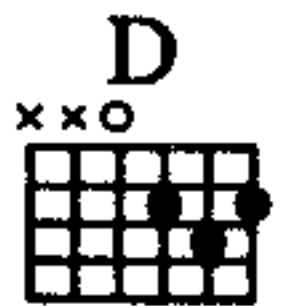
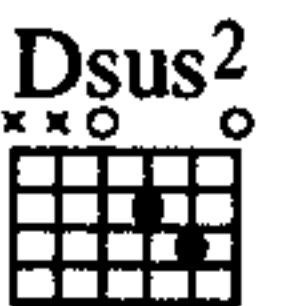


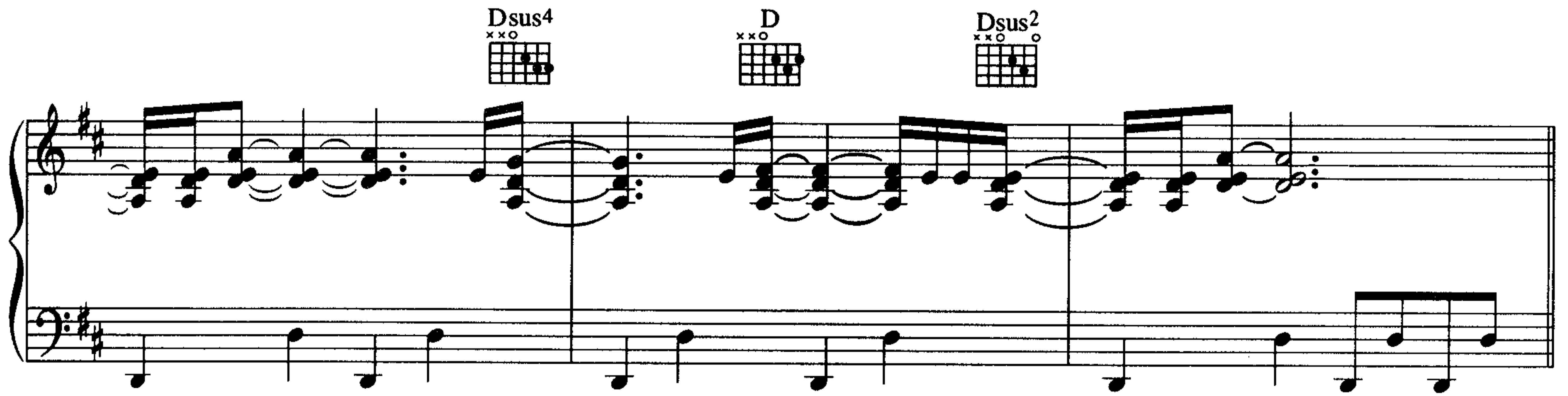
Musical notation for the Coda section, including treble and bass staves with chords and a piano part.

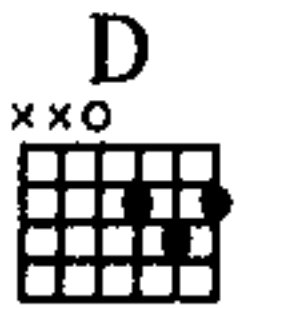
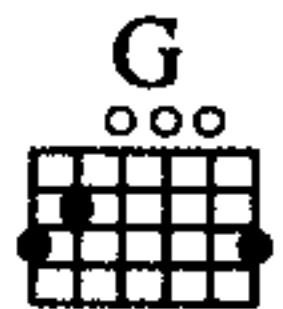
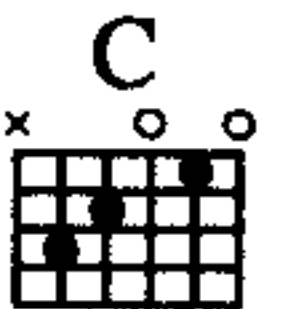
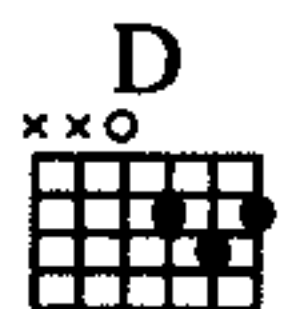
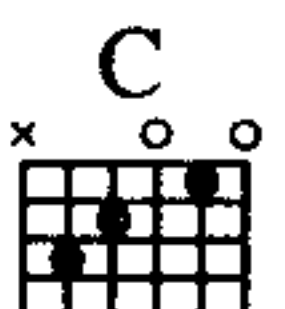
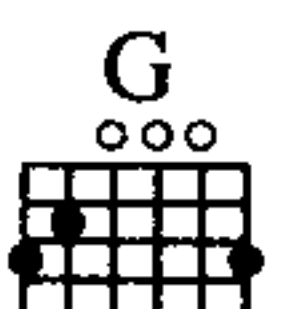
ff



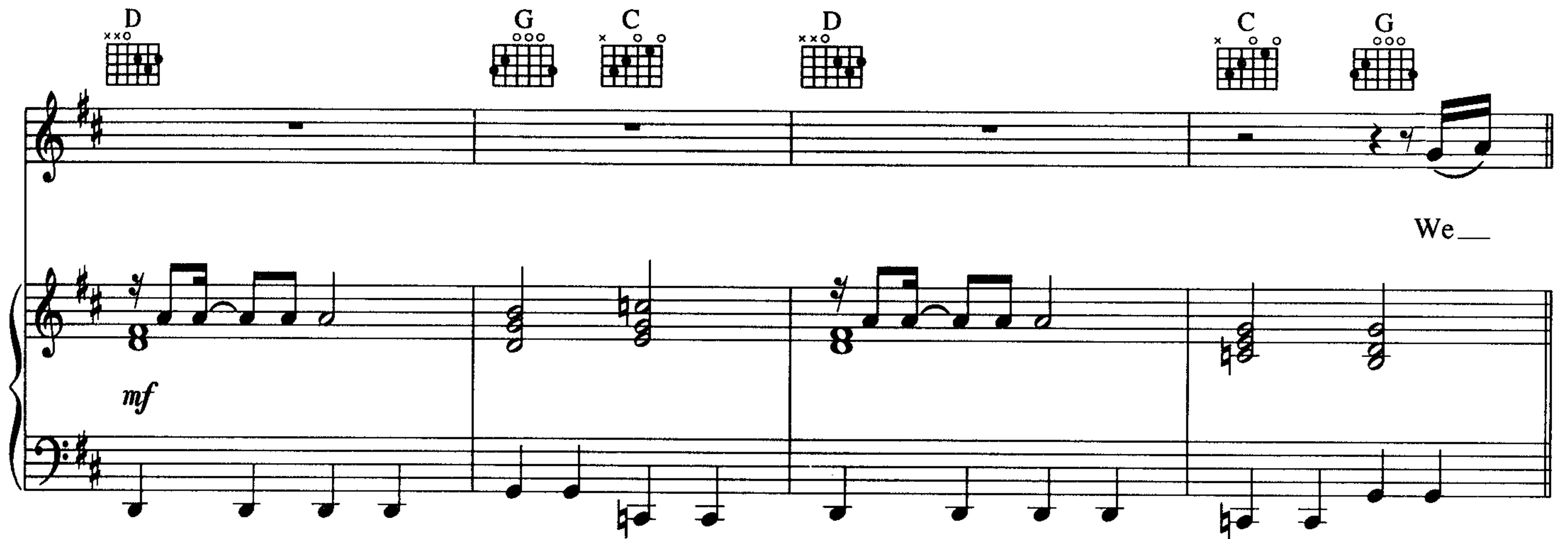
Musical notation for the final system, including treble and bass staves with chords and a piano part.

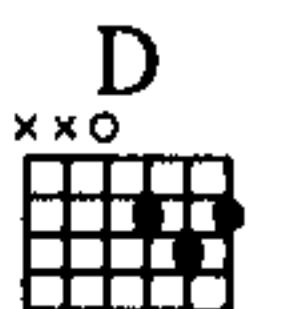
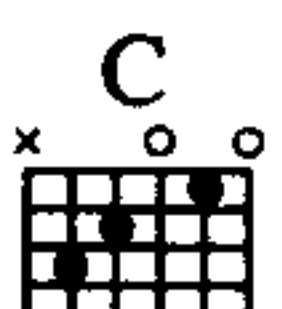
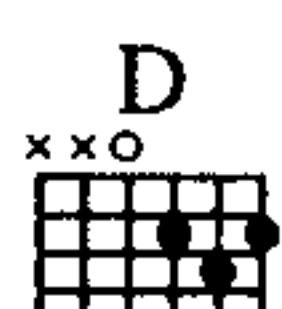
Dsus4  D  Dsus2 



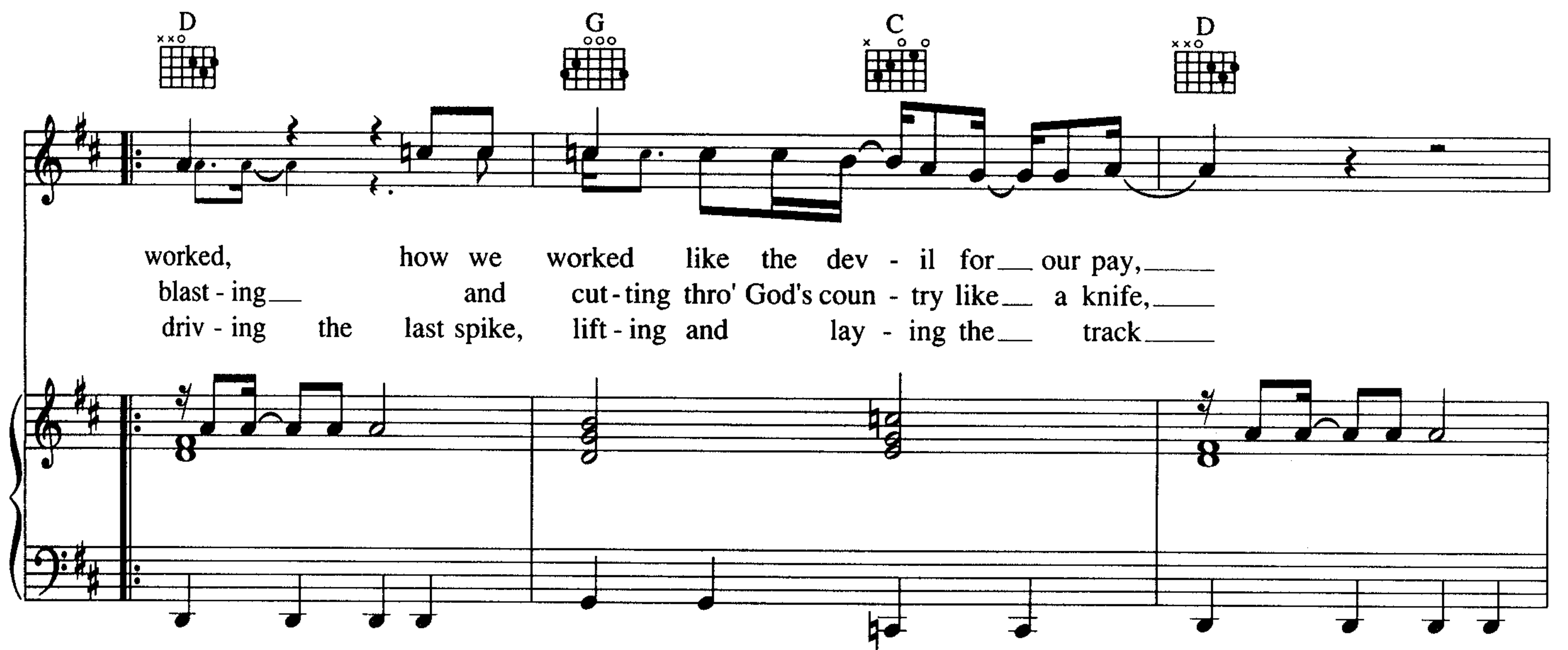
D  G  C  D  C  G 

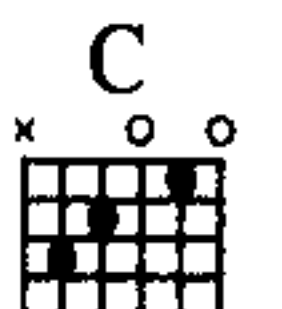
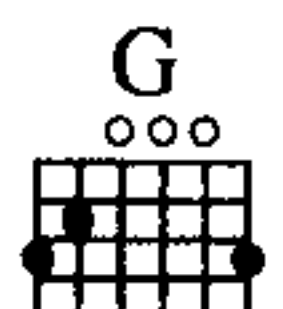
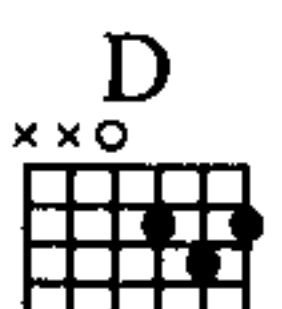
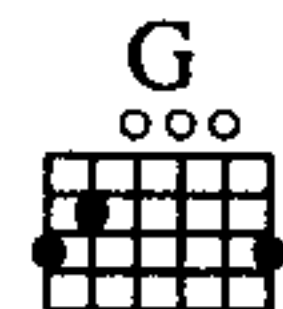
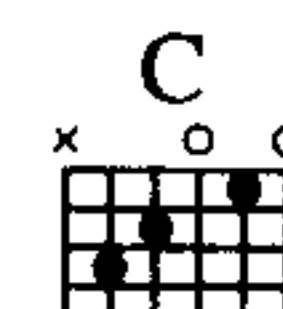
We_



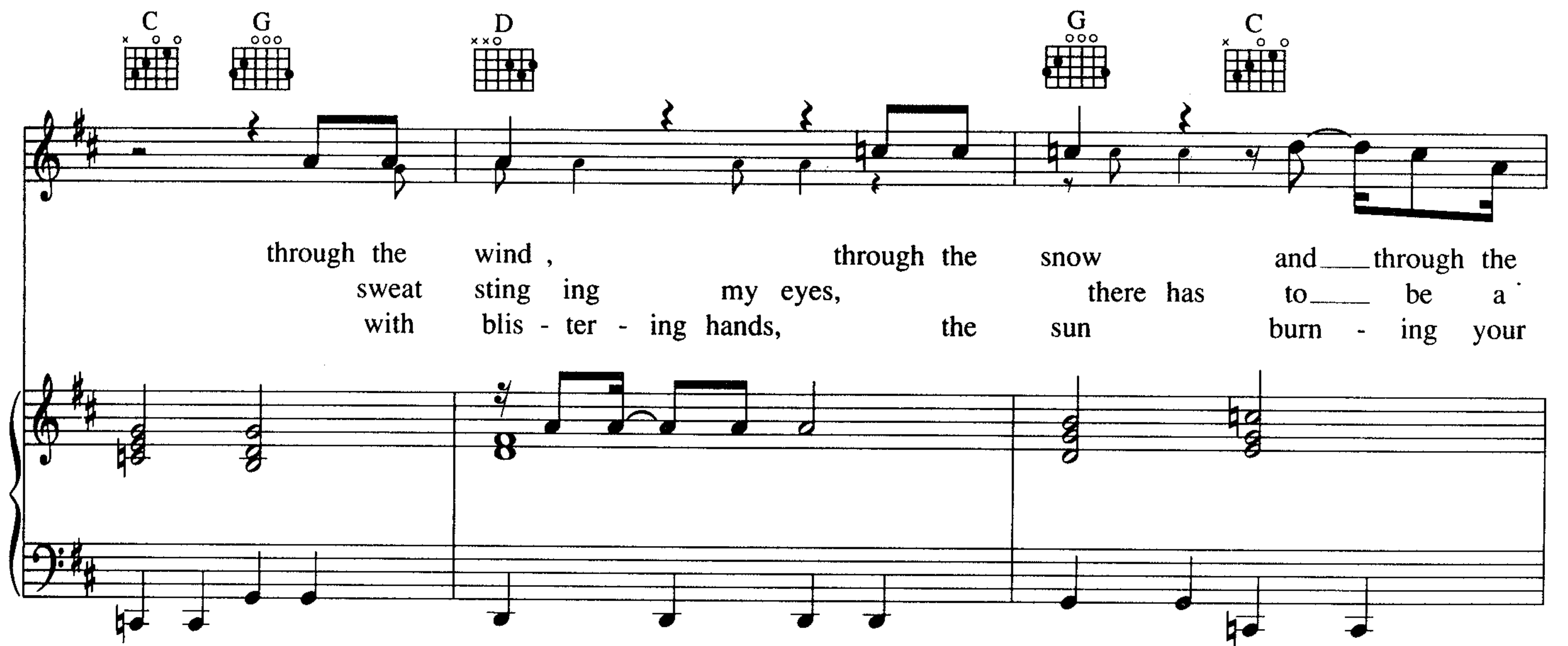
D  G  C  D 

worked, how we worked like the dev - il for_ our pay,____
 blast - ing_ and cut - ting thro' God's coun - try like_ a knife,____
 driv - ing the last spike, lift - ing and lay - ing the_ track____



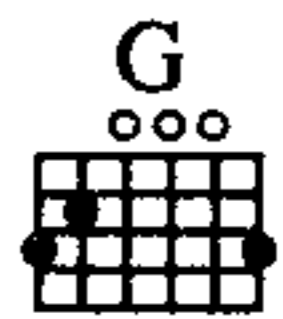
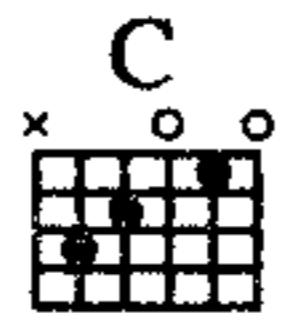
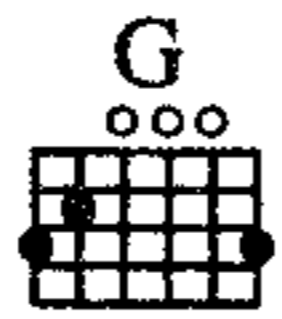
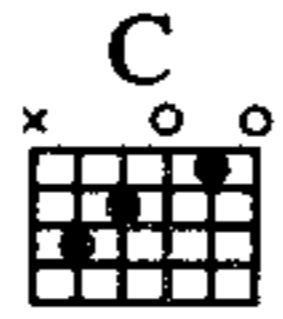
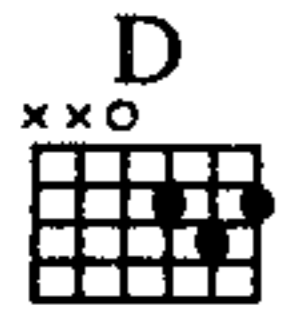
C  G  D  G  C 

through the wind , through the snow and_ through the
 sweat sting ing my eyes, there has to_ be a
 with blis - ter - ing hands, the sun burn - ing your



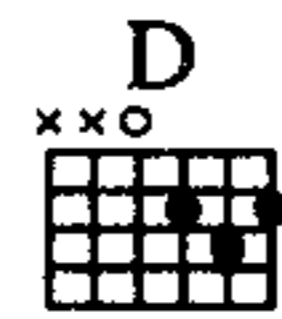
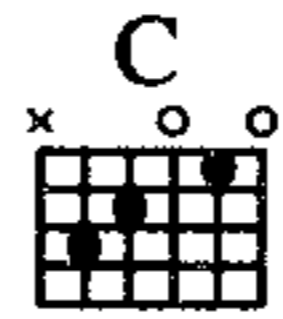
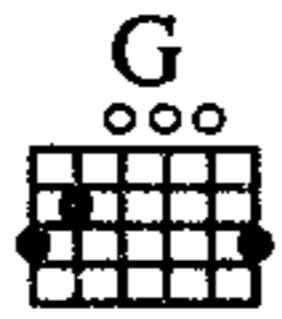
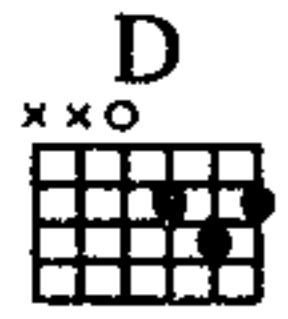
1.

2,3.



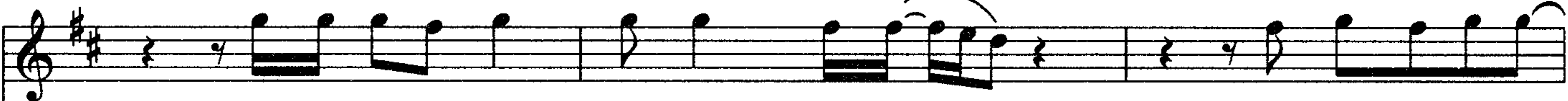
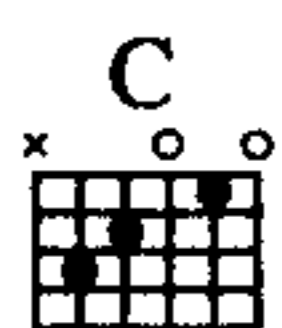
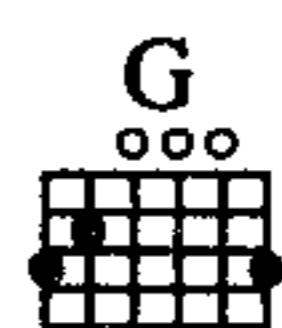
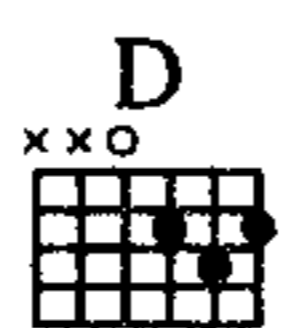
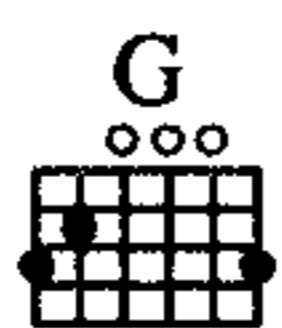
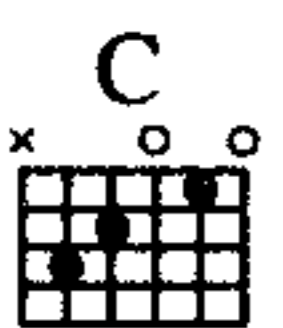
rain.
bet - ter life.
back.

Ah! but I can hear my
Oh! but I can hear my



child - ren's cry,
child - ren's cry,

I can see the tears _____ in _____ their eyes.
I can see the tears _____ in _____ their eyes.

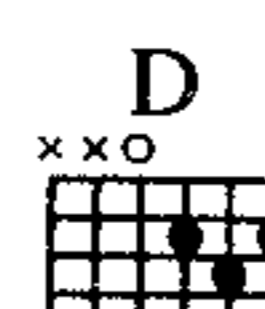
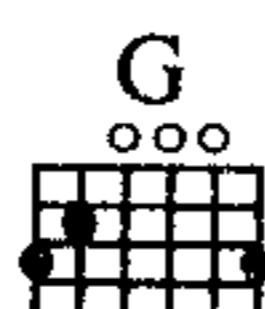
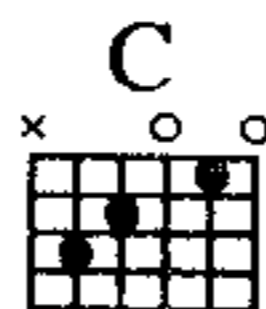
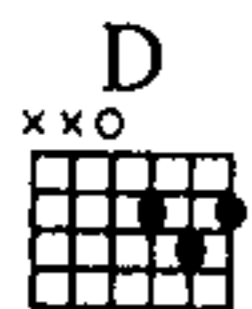


Mem - or - ies of those I've left be - hind, _____
Mem - or - ies of those I've left be - hind, _____

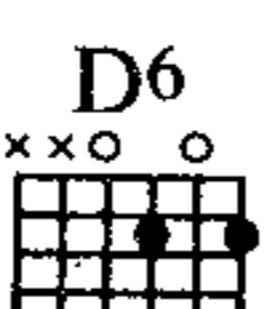
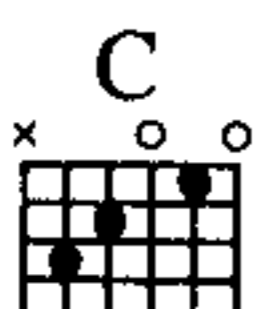
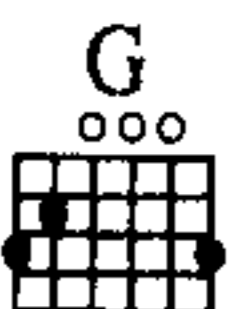
still ring - ing in my _____
still ring - ing in my _____



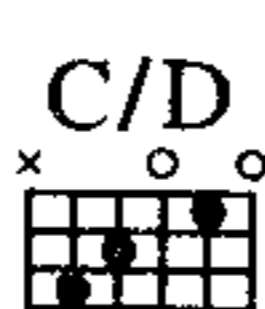
1st time only



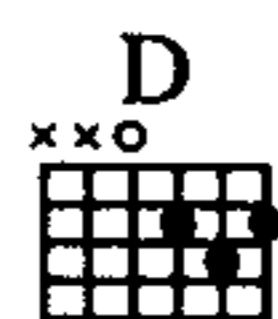
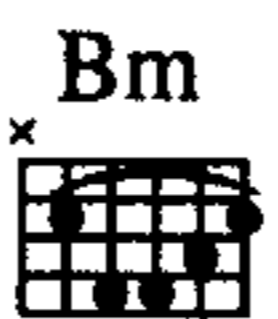
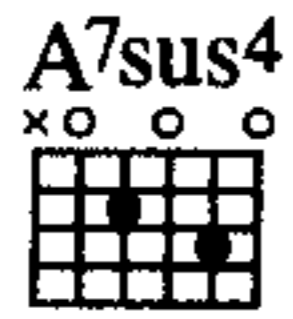
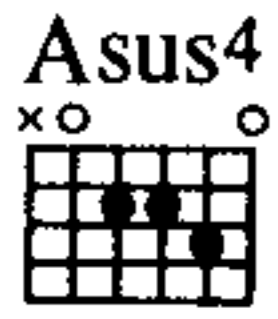
ears. Will I ev - er go back a - gain?



Will I ev - er see her face a - gain? Oh! I'll nev - er for - get
ears. I'll al - ways re - mem - ber



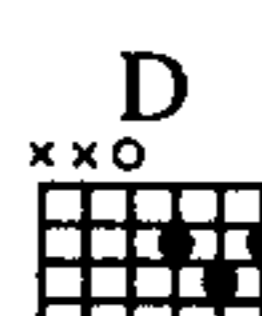
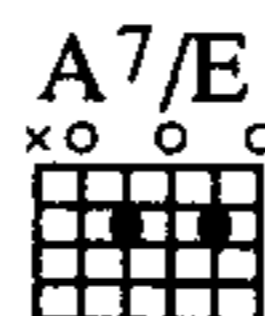
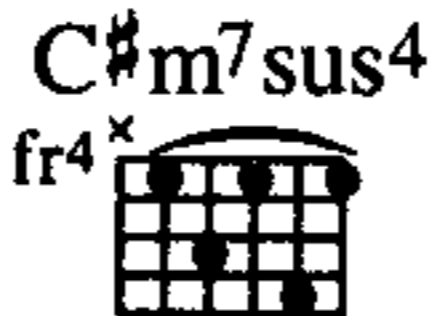
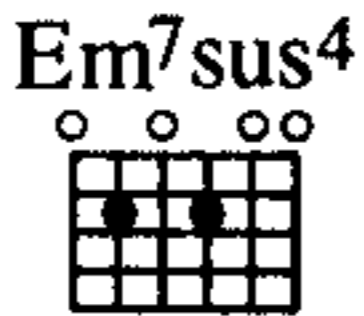
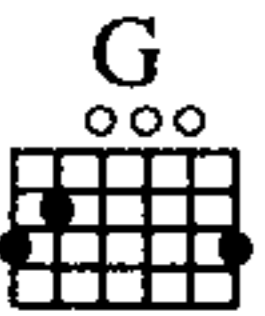
that night, as they waved good - bye to their Fath - ers.
that night, as they waved good - bye to their Fath ers.



We came from the North, and we came from the South, with
 We fol - lowed the rail, we slept un - der the stars,



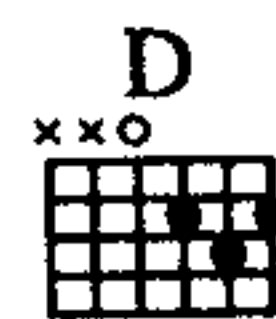
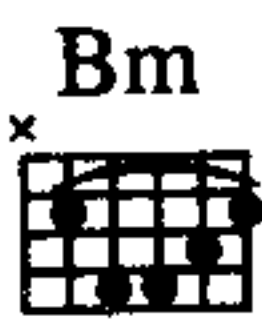
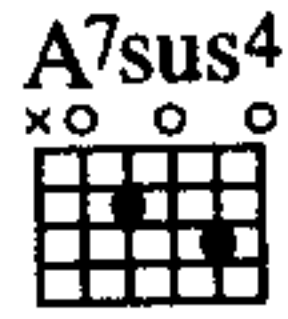
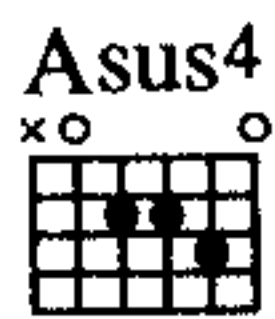
picks and with spades and a new kind of ord - er. Show - ing no fear of what
 dig - ing in dark - ness and liv - ing with dan - ger. Show - ing no fear of what



lies up a - head, they'll ne - ver see the likes of us a - gain.
 lies up a - head, they'll ne - ver see the likes of us a -



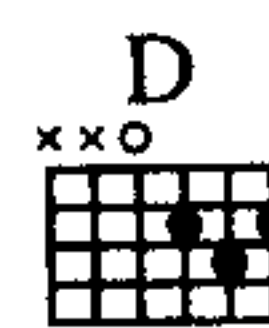
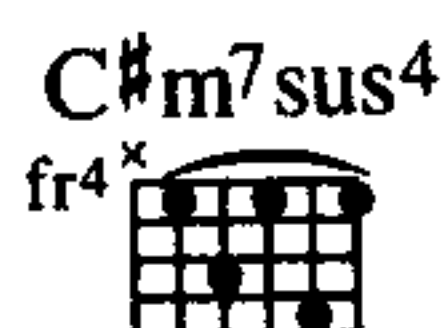
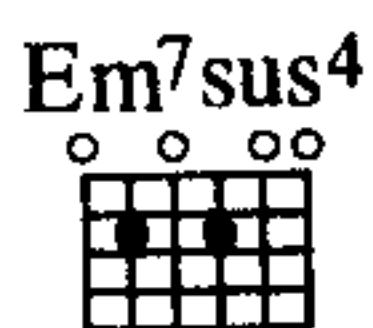
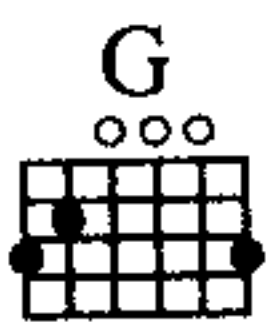
1.



We came from the North, and we came from the South, with
 We followed the rail, we slept under the stars,



picks and with spades and a new kind of order. Show - ing no fear of what
 dig - ing in dark - ness and liv - ing with dan - ger. Show - ing no fear of what



lies up a - head, they'll ne - ver see the likes of us a - gain.
 lies up a - head, they'll ne - ver see the likes of us a -



1.

G C D C G

This system contains five guitar chord diagrams: G (x000), C (x030), D (xx0), C (x030), and G (x000). The piano accompaniment features a treble clef with chords and a bass clef with a melodic line. A fermata is placed over the final measure of the piano part.

2. Dsus² D Dsus⁴ D Dsus²

-gain.

ff

This system contains five guitar chord diagrams: Dsus² (xx0), D (xx0), Dsus⁴ (xx0), D (xx0), and Dsus² (xx0). The piano accompaniment includes a treble clef with a melodic line and a bass clef with a steady accompaniment. A forte (*ff*) dynamic marking is present. The instruction "-gain." is written above the first measure.

Dsus⁴ D Dsus² Dsus⁴

This system contains four guitar chord diagrams: Dsus⁴ (xx0), D (xx0), Dsus² (xx0), and Dsus⁴ (xx0). The piano accompaniment continues with a treble clef melodic line and a bass clef accompaniment.

D Dsus² G /B

mf

This system contains four guitar chord diagrams: D (xx0), Dsus² (xx0), G (x000), and /B. The piano accompaniment features a treble clef with a melodic line and a bass clef with a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

C D G C D

This system contains five guitar chord diagrams: C (x030), D (xx0), G (x000), C (x030), and D (xx0). The piano accompaniment concludes with a treble clef melodic line and a bass clef accompaniment.

Em Am7 D Am7

This system shows the beginning of a piece. It features guitar chord diagrams for Em, Am7, D, and Am7. The piano accompaniment consists of a treble clef with a whole note chord and a bass clef with a steady eighth-note bass line.

D11 D E A/E G/E A/E E A/E

Can you hear me? — Can you

This system contains the first line of the vocal melody. The guitar chords are D11, D, E, A/E, G/E, A/E, E, and A/E. The piano accompaniment features a treble clef with chords and a bass clef with a bass line. A dynamic marking of *f* is present.

G/A A/F# G6 A/G G6 A/G G6/A A

see? Don't you hear me? — Don't you

This system contains the second line of the vocal melody. The guitar chords are G/A, A/F#, G6, A/G, G6, A/G, G6/A, and A. The piano accompaniment continues with chords and a bass line.

G6/A A Dsus4 D Dsus2

see?

This system contains the third line of the vocal melody. The guitar chords are G6/A, A, Dsus4, D, and Dsus2. The piano accompaniment features a treble clef with chords and a bass clef with a bass line. A dynamic marking of *ff* is present.

IN TOO DEEP

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

♩ = 104

Bbm7

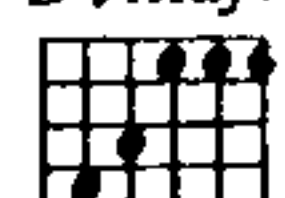


Cm7



mp

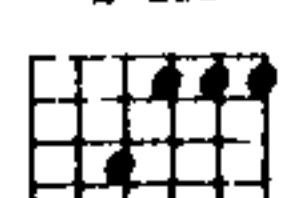
Dbmaj7



Eb



Fm



Db



Bbm7

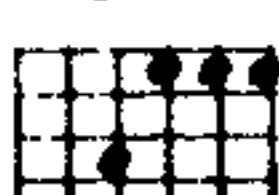


All that time I was search-ing with no-where to run — to it
 Oh I know you're going but I can't be-lieve — it's the

Eb



Fm



start-ed me — think-ing wondering what I — could make — of my life —
 way that you're leav-ing it's like we never knew each oth - er at all —

Db Bbm Eb Fm

and who'd be wait-
it may be my fault

ask - ing all kinds of quest -
I gave you too ma - ny rea -

Db Bbm Eb

ions to my - self _____ but ne - ver find - ing the ans - wers -
sons be - ing a - lone _____ when I did - n't want to _____

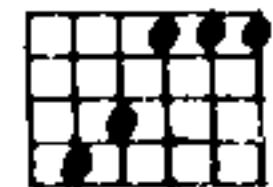
Fm7 Db

cry - ing at the top of my _____ voice and
I thought you'd al - ways be there there I

Bbm7 Eb Bbm7 Cm7

no - one list - ening _____ all this time _____ I still re -
almost be - lieved you _____ all this time _____ I still re -
it seems I've spent too long _____ on - ly

D♭maj7



E♭



B♭m7



member eve-ry-thing you said oh oh _____ there's so much
member eve-ry-thing you said oh oh _____ there's so much
thinking a - bout my - self oh oh _____ and now I want to spend

Cm7



D♭



E♭



— you pro - mised how could I ev - er for - get. Lis - ten
— you pro - mised how could I ev - er for - get.
— my life — just car - ing 'bout somebody else.

A♭



CHORUS

D♭

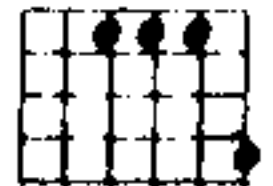


Cm7



you know I love you but I just can't take this

A♭



D♭



Cm7



A♭



you know I love you but I'm play-ing for keeps al-though I need you I'm

Db Cm7 Ab Db Cm7

not gon - na make this you know I want to but I'm in too deep.

Bbm7 Eb/Bb Bbm7 1.

So — lis - ten lis - ten — to — me

Eb/Bb Bbm7 Eb/Bb Bbm7

oh you must be - lieve — me — I can feel your eyes go through

Bbm7 Eb/Db 2.

— me but I don't know why. — me I can

Bbm7



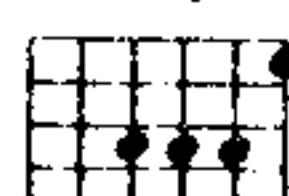
Eb/Db



F



Bb



feel your eyes go — through me.

Eb



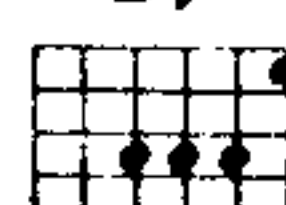
Ab



F



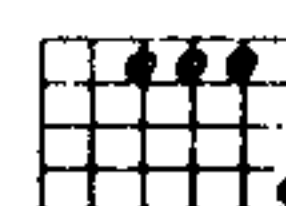
Bb



Eb



Ab

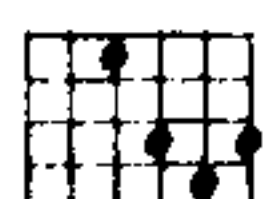


F



*D.S. and Repeat
Chorus to FADE*

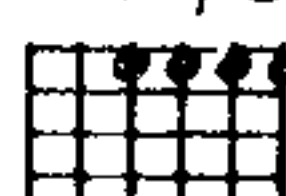
Eb



Ab



Fm7/C



Cm7



MAMA

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

Moderately

Em7
 0 0 0

No chord

I can't see you,
 I can't keep you,

A/E
 0

D/E

ma - ma, but I can hard - ly wait, ooh, to
 ma - ma, but I know you're al - ways there. You

Em7
 0 0 0

A/E
 0

D/E

touch and to feel you, ma - ma. Oh, I just can't keep a - way...
 lis - ten; you teach me, ma - ma, and I know in - side you care.

A/E

Em7

Can't you see _____ me

D/E

C

C6

G/D

D

_____ here, — ma - ma, ma - ma, — ma - ma, ma - ma? —

A/E

Em7

D/E

Please. _____ Can't you feel my heart?

Em
0 000

Em7
0 0 0

Oh, can't you feel my heart?

Can't you feel my

Am/E₀

D/E

Cmaj7
000

C6
x 0 0

heart?_

Oh. _____

Now lis - ten to me, _____ ma - ma, ma - ma,

G/D

D
0

Em
0 000

D/E

ma - ma. _____ You're tak - ing a - way _____ my last chance. _____ Don't

Cmaj7
000

C6
x 0 0

N.C.

take it a - way. _____ Can't you feel my heart?

It's

Em7
0 0 0

A/E
0

hot, I too hot for me ma - ma, but I
I can't see you, ma - ma, but I know.

D/E

can hard ly wait. My
you're al ways there. You

Em7
0 0 0

A/E
0

D/E

eyes, they're burn ing, ma - ma, and I can feel my bod - y shake.
taunt, you tease me, ma - ma, but I nev - er can keep a - way.

Em7
0 0 0

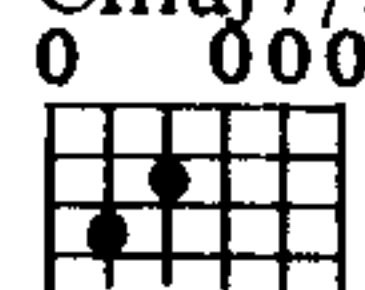
A/E
0

Don't stop, don't stop me, ma - ma. Oh, oh, make the
It's the heat and the steam of the cit - y. Oh, oh, got me

D/E

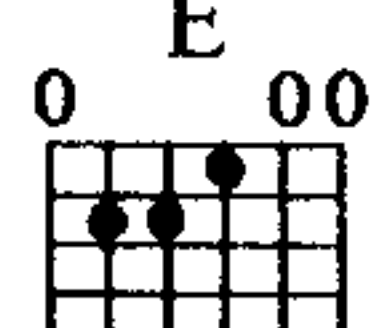
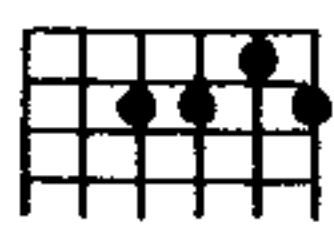


Cmaj7/E



pain, run-ning, — make it go a - way. — No, — I won't hurt you, ma -
and I just can't break. — So — stay, don't leave me, ma -

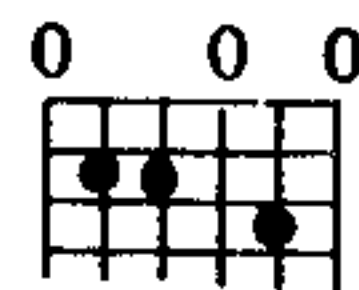
Am6/E



ma, but it's get - ting so — hard, — oh. —
ma, 'cause it's get - ting so — hard, — oh.

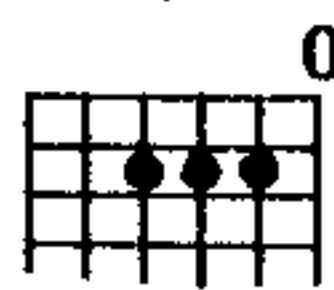
Repeat (vocal ad lib) and fade

Em7



Now, —

A/E



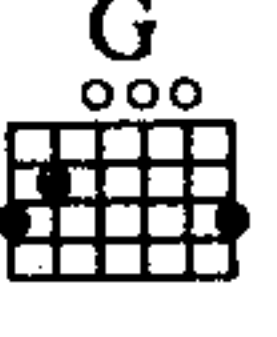
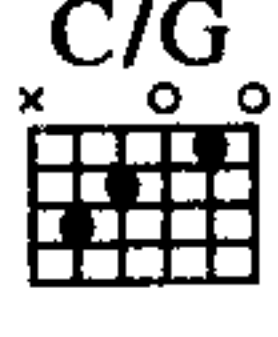
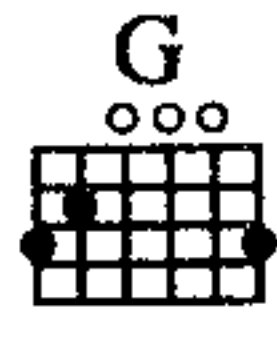
D/E



NEVER A TIME

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

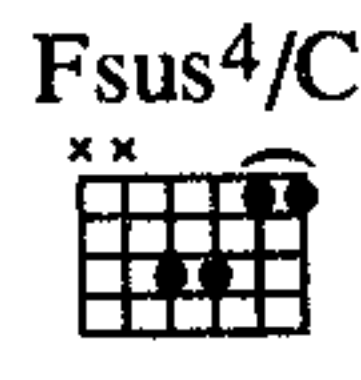
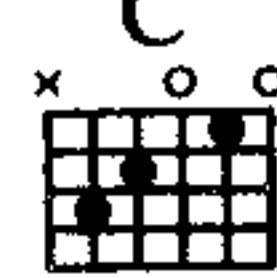
♩ = 76



There is

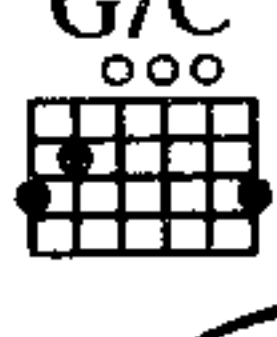
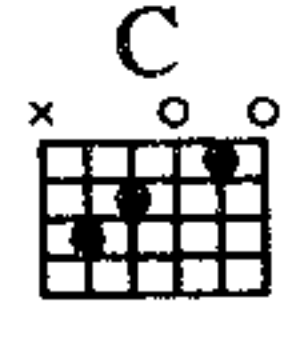
mf

♩



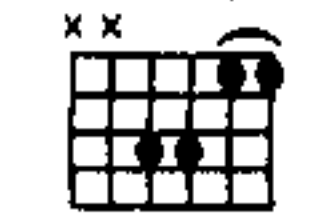
ne - ver a time___ to say,___ 'cos it seems to___ me___ we've
ne - ver a time___ to change,___ you don't get a___ chance___ to
long long___ way___ to fall,___ when we both___ thought we

F/C



lost our___ way.___ So we car - ry on down___ the road,___ and we
re - ar - range.___ It's a long long___ way___ to go,___ just to
had it___ all.___ Well you know it's the time___ to say,___ 'cos we're

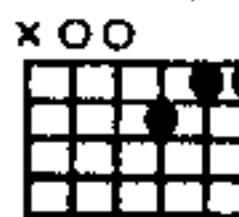
Fsus4/C



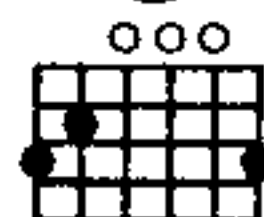
F/C



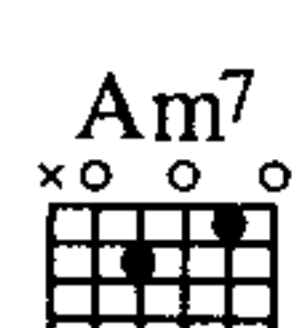
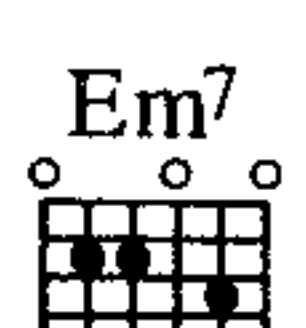
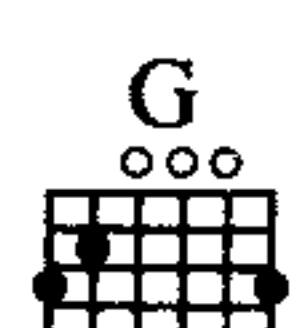
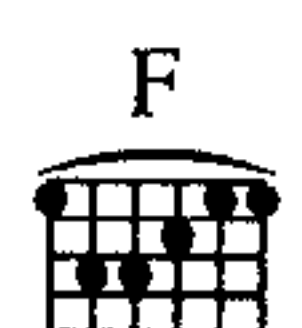
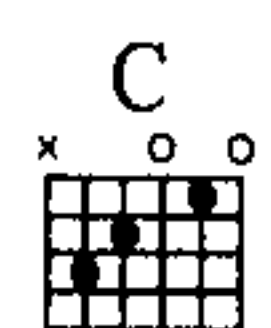
Dm7



G



live our lives, find out some-thing all played out, we've
 haun - ted by: we both know. lost our way.
 All the things we say Can't you see what's go - Oh, I'd hoped that you



and do, - ing on, - would be, oh
 keep on mis - sing, it's so sad, oh so un - der - stand - ing, and by
 when I'm a - lone with you. that a love so strong has gone. now you'd see, but oh no.

1. *To Coda* ⊕

2.

No there's

All I know is what is true.

All I ask, is for you

to just look a-round and see. You live your life

locked in a dream, where no-thing is real and not what it seems.

F/B^b C/B^b Am⁷

We can't go on a - noth - er day, — just be - ing a - fraid to say. —

Gm⁷ fr³ D.%. al ⊕ Coda Coda ⊕ C/G F/G C/G G

'Cos it's a So sad, — oh — so —

C/G F/G C/G G Am⁷

sad, — that's the way that it goes, — I know. —

G F C

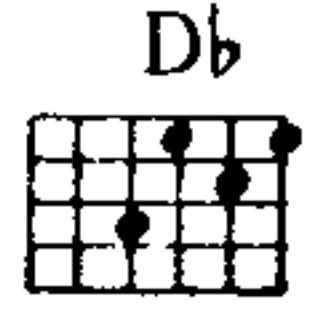
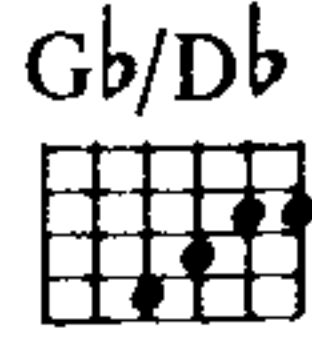
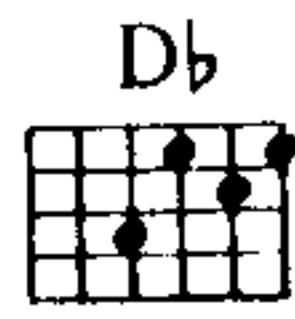
I'm gon - na tell you right now. —

Rall.

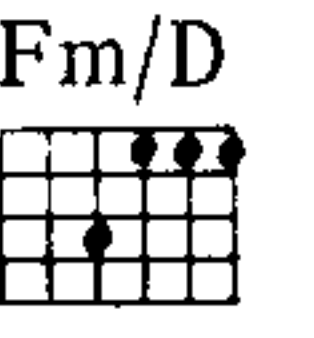
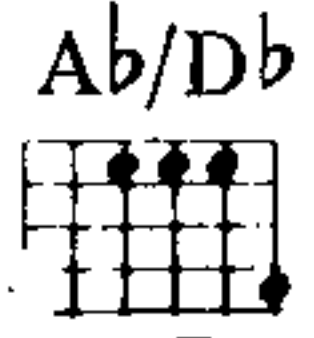
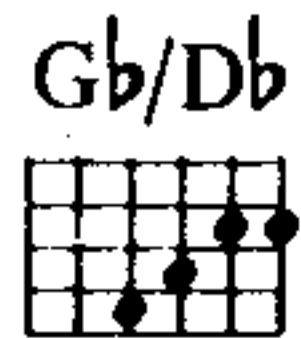
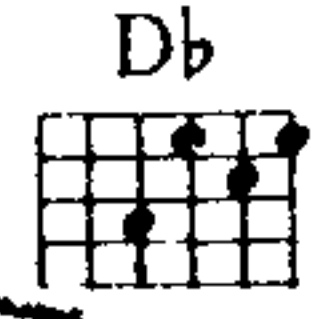
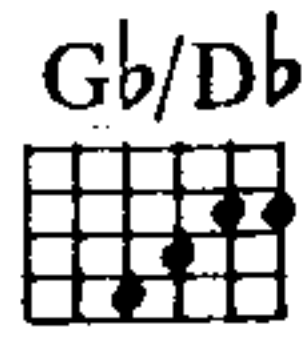
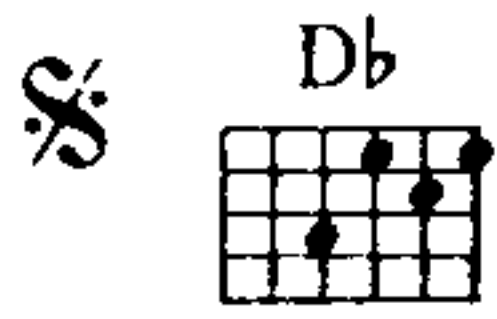
THROWING IT ALL AWAY

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

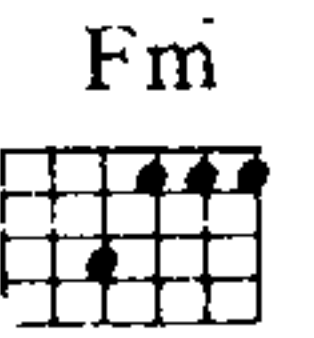
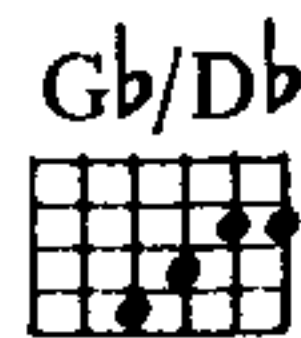
♩ = 88



mf

Need I say I love you need I say I care
 can-not live to- geth - er we cannot live a - part
 Someday you'll be sor - ry someday when you're free



need I say that e - mo - tion's something we don't share
 that's the sit - u - a - tion I've known it from the start
 memories will re - mind you that our love was meant to be

Bbm



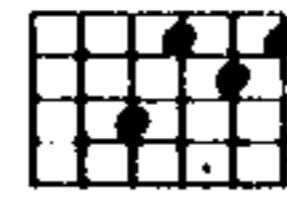
Gb



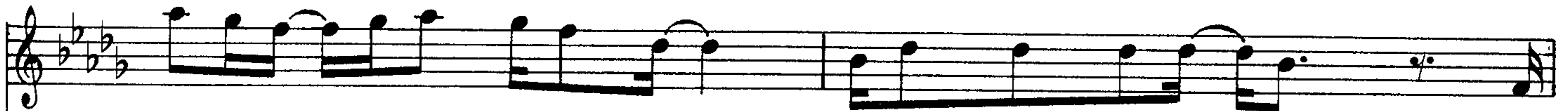
Gb



Db/F



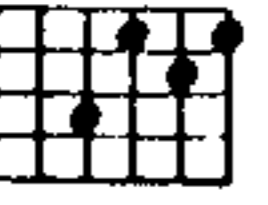
Ebm7



I don't want_ to be sit-ting here_ try-ing to de- ceive_ you cos
eve-ry time_ that I look at you_ I can't see the fu - ture cos
late at night when you call my name_ the on - ly sound you'll hear_ is the



Db



Ebm/Db



1.

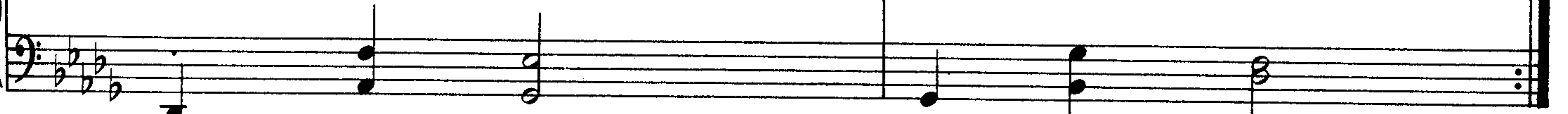
Gb



Db



you know I know ba - by that I don't wan - na go. We
you know I know ba - by
sound of your voice call - ing



2, 3.

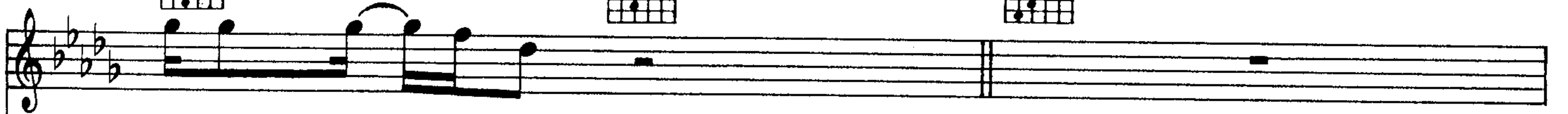
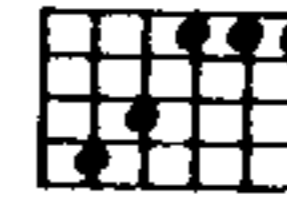
Gb



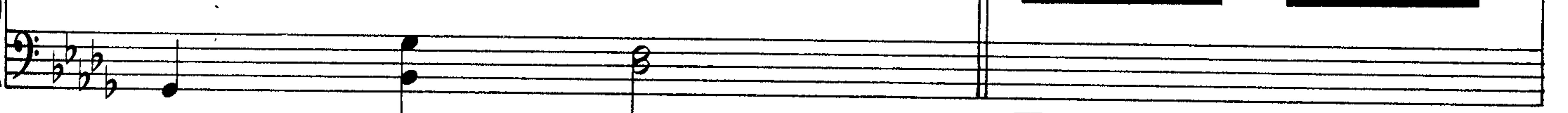
Db



Dbmaj7



I don't wan - na go.
call-ing af - ter me.



Cbadd9



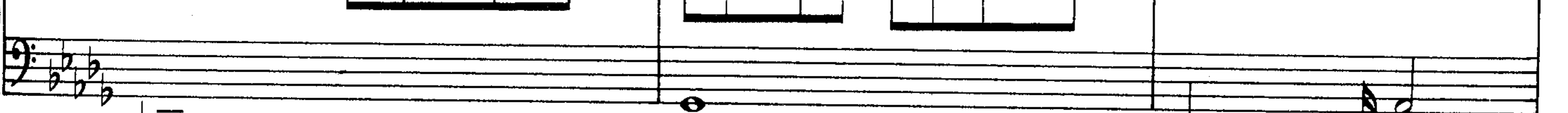
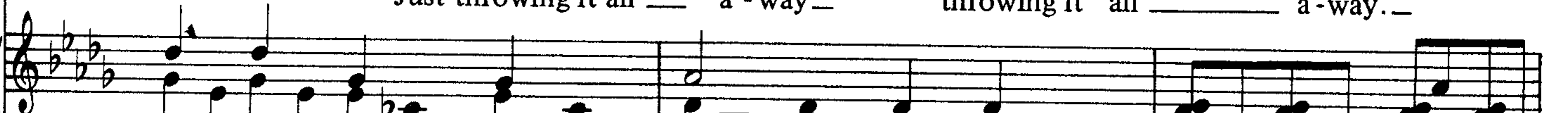
Gbadd9



Absus4



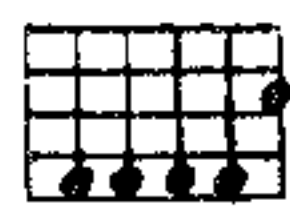
Just throwing it all _ a - way_ throwing it all _ a - way. _
Just throwing it all _ a - way_ throwing it all _ a - way. _



D♭maj7



C♭add9



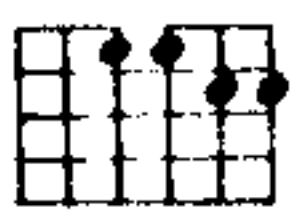
To Coda ♪ G♭add9



3

Is there nothing that I can say to
And there's nothing that

A♭sus4



C♭add9

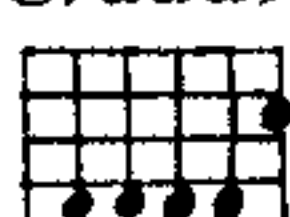


make you change your mind _____ I watch the world _____ go

G♭maj7



C♭add9

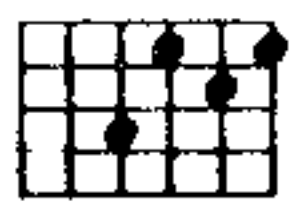


round and round _____ and you see _____ mine turn - ing up _____

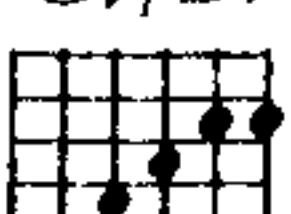
G♭maj7



D♭



G♭/D♭



_____ side down oo oo oo _____ oo oo oo _____ oo oo

Ab/Db



Cb/Db



Db



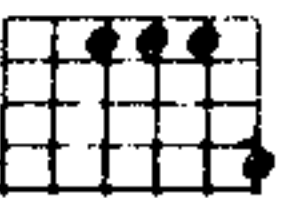
00 _____ 00 00 00 _____ 00 00 00 _____ 00 00

throwing it all — a-way —

Gb/Db



Ab/Db



Cb/Db



00 _____ 00 00 00 _____ 00 00 00. _____ Now

Db



Gb/Db



Db



who will light up the dark - ness and who will hold _ your hand _____

Gb/Db



Db



Fm

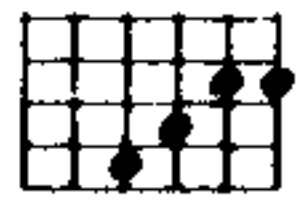


who will find you the ans - wers _____ when you don't un - der - stand _____

Bbm7



Gb



Db/F



Ebm



Ebm/Ab



why should I ___ have to be the one ___ who has to con - vince ___ you cos

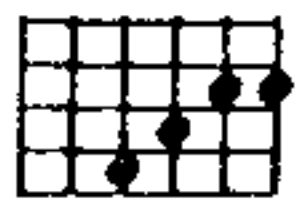
Db



Gb/Db



Gb



Db



D.%. al Coda

you know I know ba - by that I don't wan - na go.

⊕ CODA

Gbadd9



Absus4



Db



I can say ___ ay ay ___ oo oo oo ___ Ad lib to FADE oo oo

Gb/Db



Ab/Db



Cb/Db

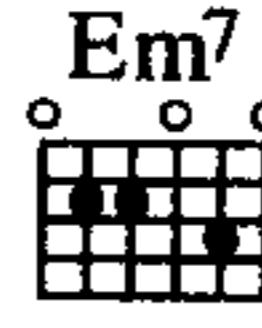
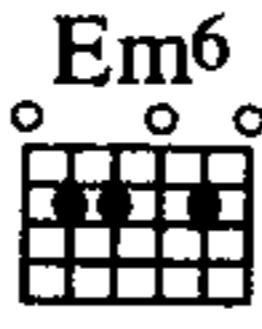
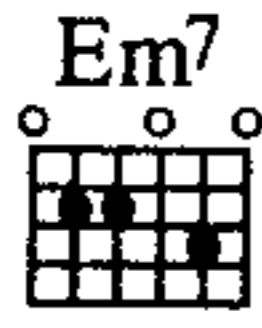


oo ___ oo oo oo ___ oo oo oo ___ we're throwing it all a - way.

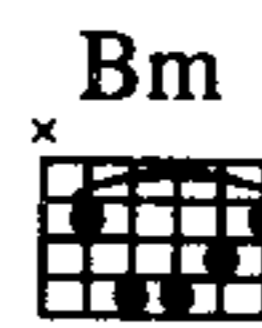
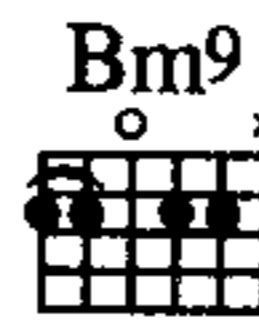
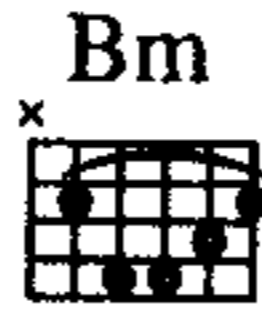
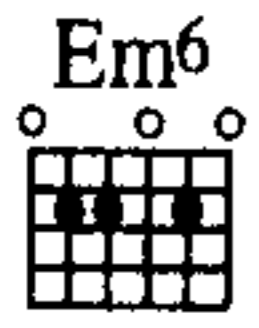
TELL ME WHY

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

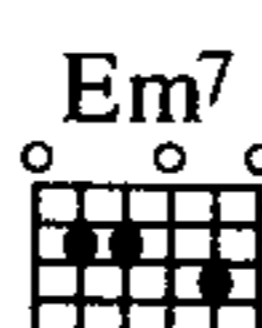
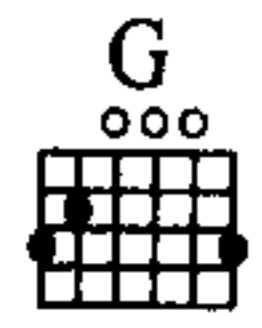
♩ = 120



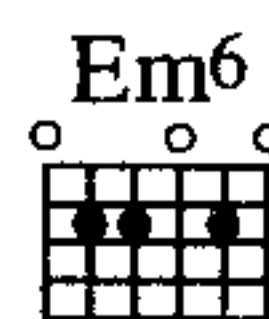
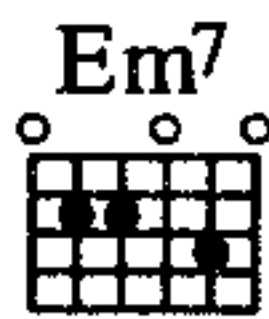
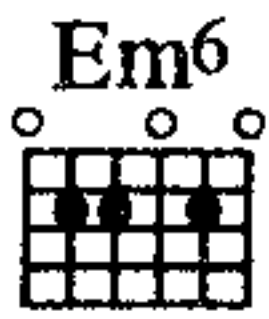
First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two lower staves for piano accompaniment. The piano part includes a dynamic marking of *mf*. The music is in 4/4 time and spans three measures.



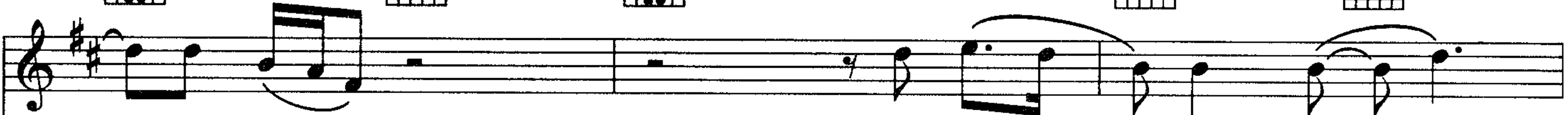
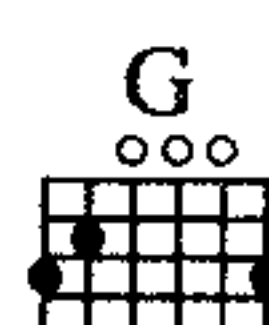
Second system of musical notation, continuing the piano accompaniment from the first system. It consists of three staves in the same key signature and time signature. The piano part continues with various chords and melodic lines.



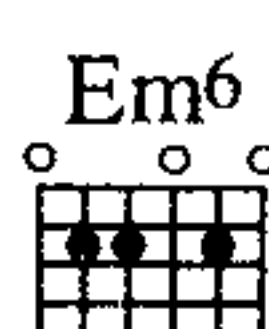
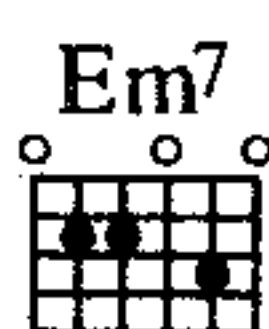
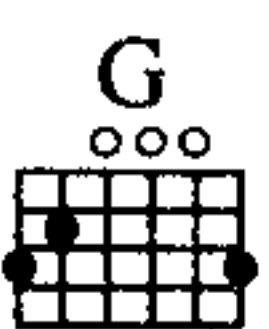
Third system of musical notation. It includes a vocal line on a treble clef staff and piano accompaniment on two lower staves. The vocal line has lyrics: "Moth - ers cry - ing in / Peo - ple sleep - ing in". Below the lyrics, the word "Instrumental" is written. The piano accompaniment includes a repeat sign and continues with chords and a bass line.



the street, child - ren dy - ing at their feet. Tell
 the streets, no roof a - bove, no food to eat. Tell

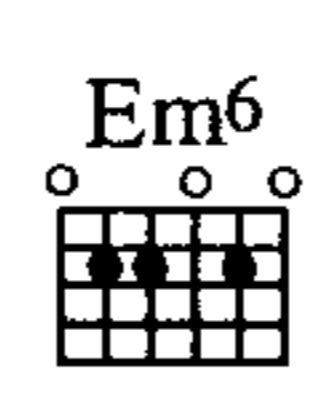
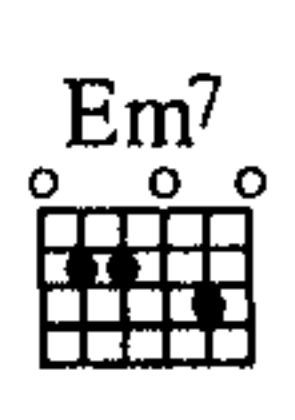


me why, oh tell me why?
 me why, oh tell me why?

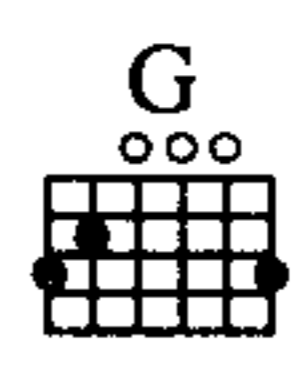
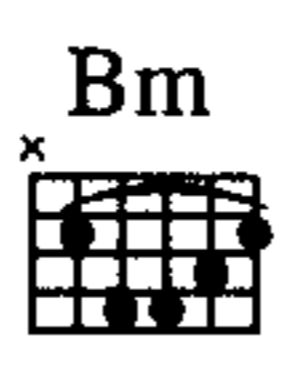
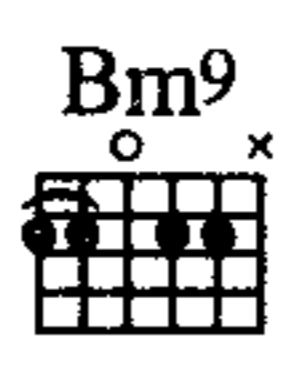
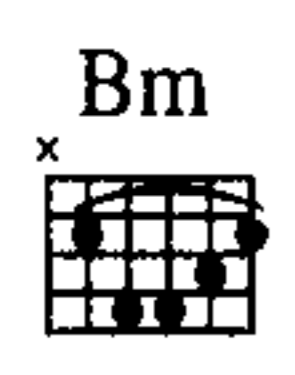


Peo - ple starv - ing ev - ery - where, there's
 See the ques - tions in their eyes,
 You say there's no - thing you can do, is there

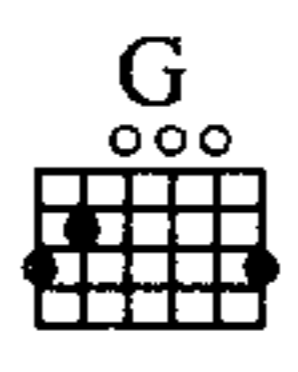
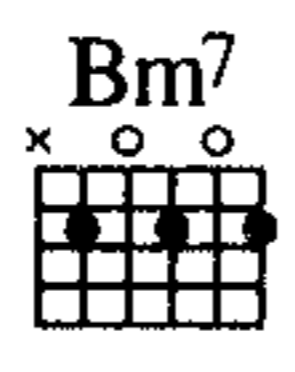
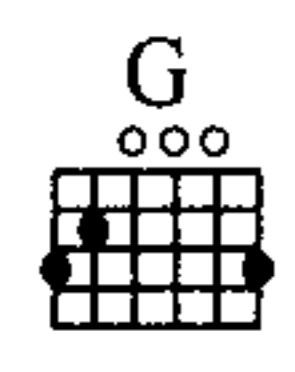




too much food but there's none to spare. Tell
 lis - ten to their child - rens' cries. Tell
 one rule for them and one for you. Tell



me why, oh tell me why?
 me why, please tell me why?
 me why, just tell me why?



Can you see that shaft of sun - light,
 If there's a God, is He watch - ing,
 Can you see that shaft of sun - light,

Bm



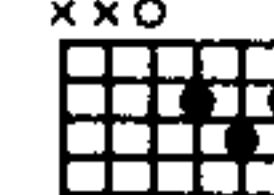
D/A



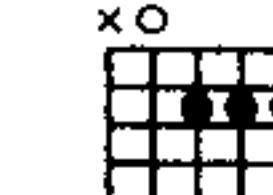
G



D

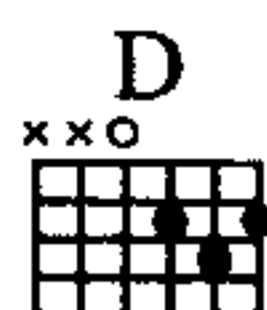
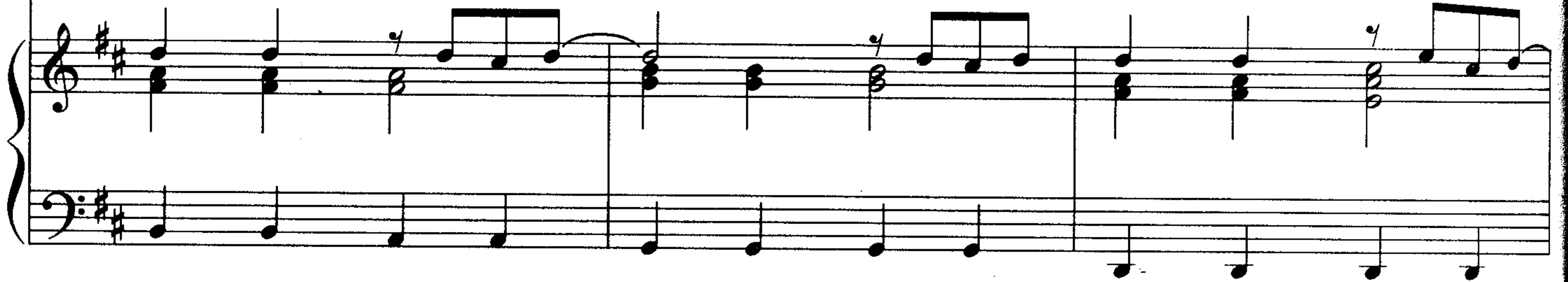


A/D

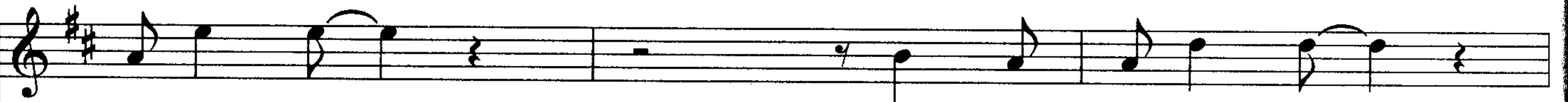
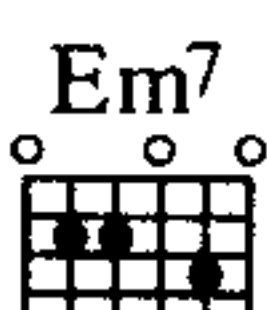
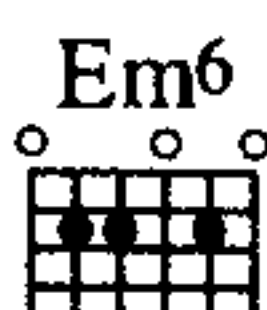
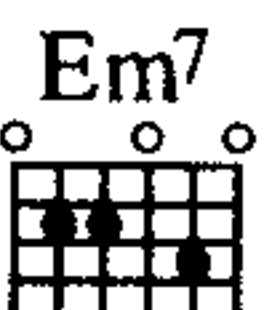


can you see — it — in — my eyes? —
 can He give — a — ray — of hope? —
 can you see — it — in — my eyes? —

I can feel — the fire —
 So much pain — and so —
 I can feel — the fire —

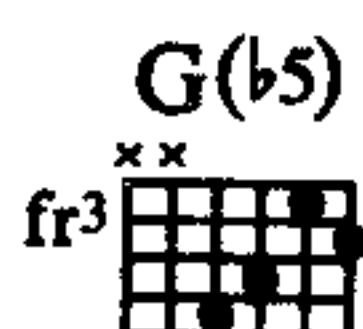


— that's burn - ing, an - ger — and hope so deep. — So deep with -
 — much sor - row. Tell me — what does He see, — when He
 — that's burn - ing, an - ger — and hope so deep. — So deep with -

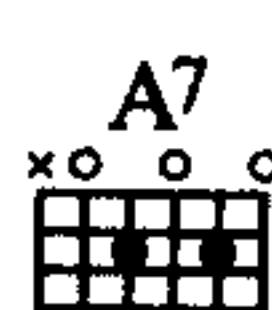
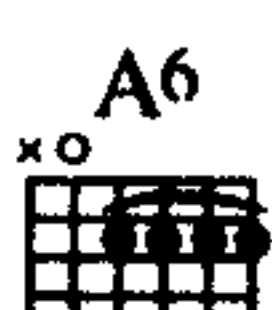
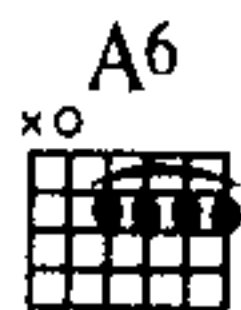


-in my heart, — but be - fore my eyes, —
 looks at you, — when He looks at me, —
 -in my heart, — but be - fore my eyes, —





oh for some it's too late,
 what would He say?
 for some it's too late,

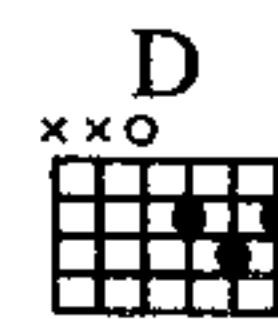
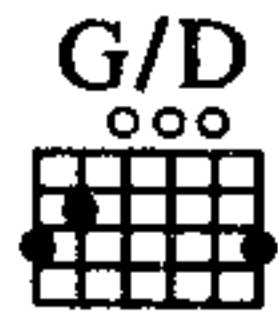
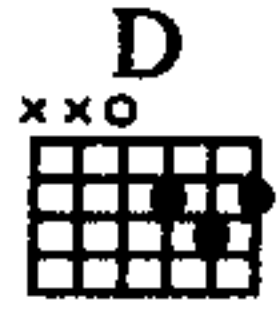


N.C./D

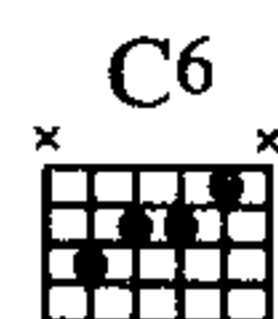
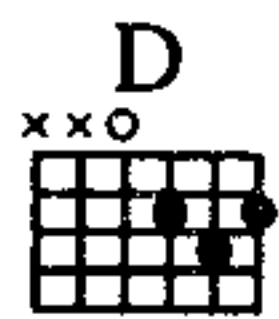
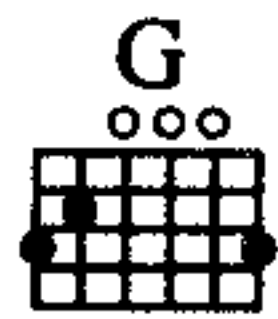
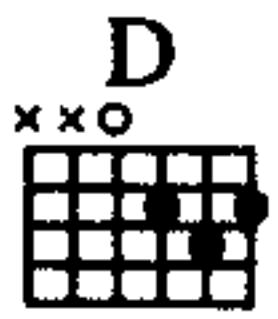
To Coda ⊕

'cos it seems there's no one list - ening.
 It seems there's no one list - ening.
 and it seems there's no one list - ening.

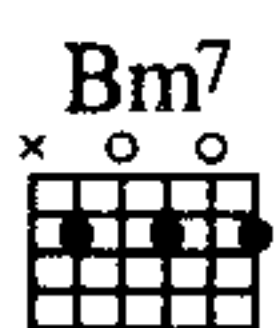




Who would think it still could hap - pen, ev - en in this time

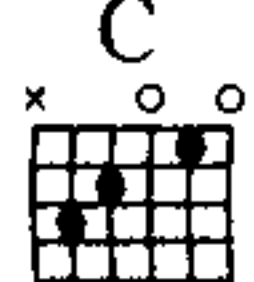

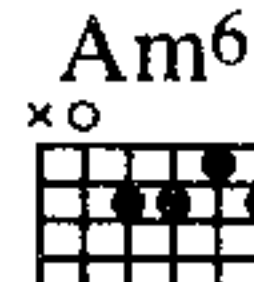


— and place? Pol - i - ti - cians, they may save them - selves.

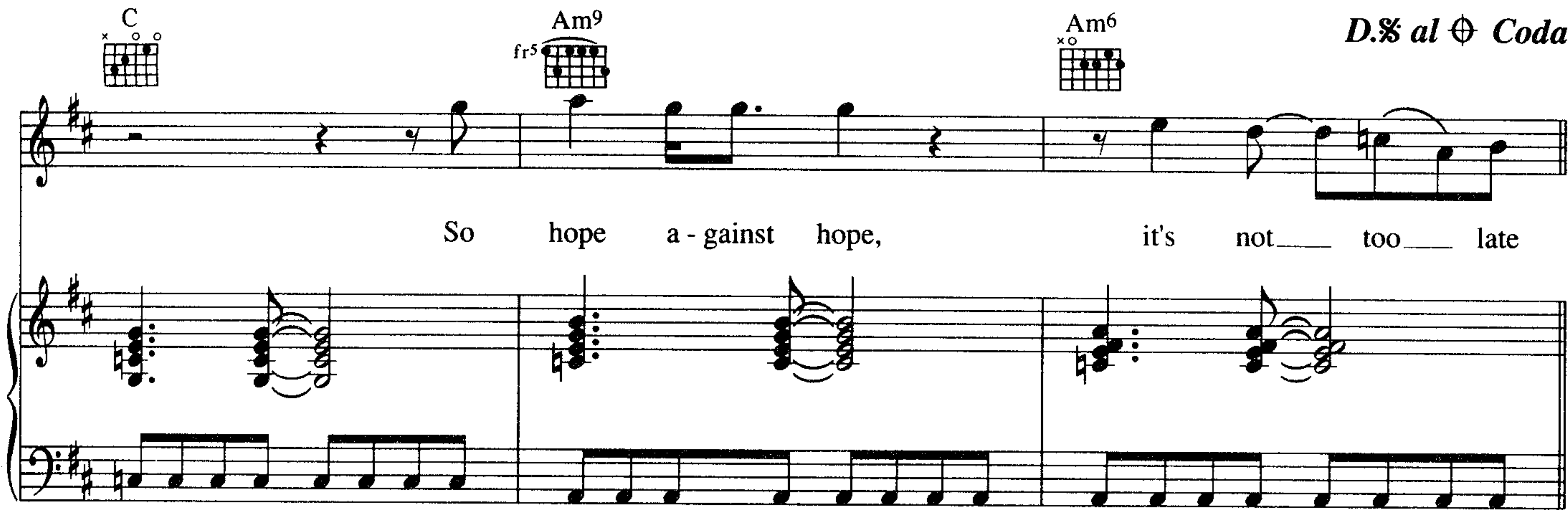


ah, but they won't save their face.

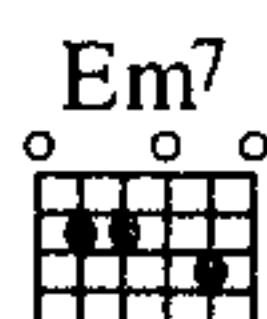
D.% al ⊕ Coda

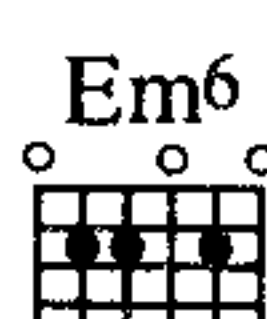
C  Am⁹  Am⁶ 

So hope a - gainst hope, it's not ___ too ___ late



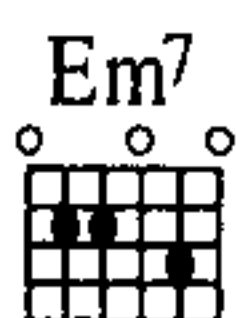
Coda ⊕

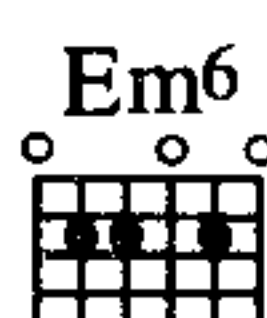
Em⁷ 

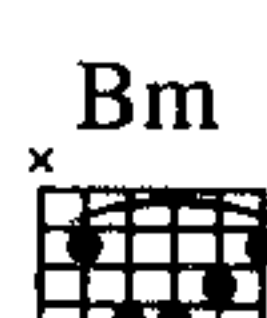
Em⁶ 

Hur - ry for me, hur - ry ___ for me, and



Em⁷ 

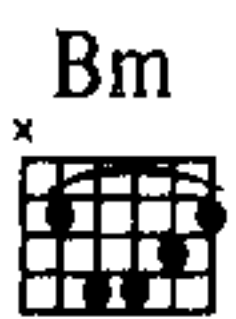
Em⁶ 

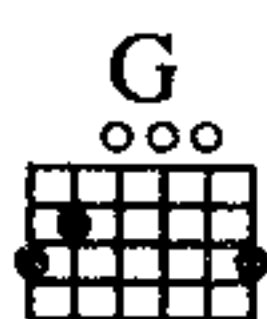
Bm 

Bm⁹ 

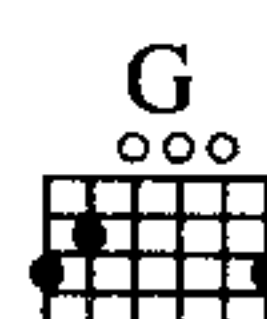
hur - ry for me, hur - ry ___ for me, ___ they ___ cry,



Bm 

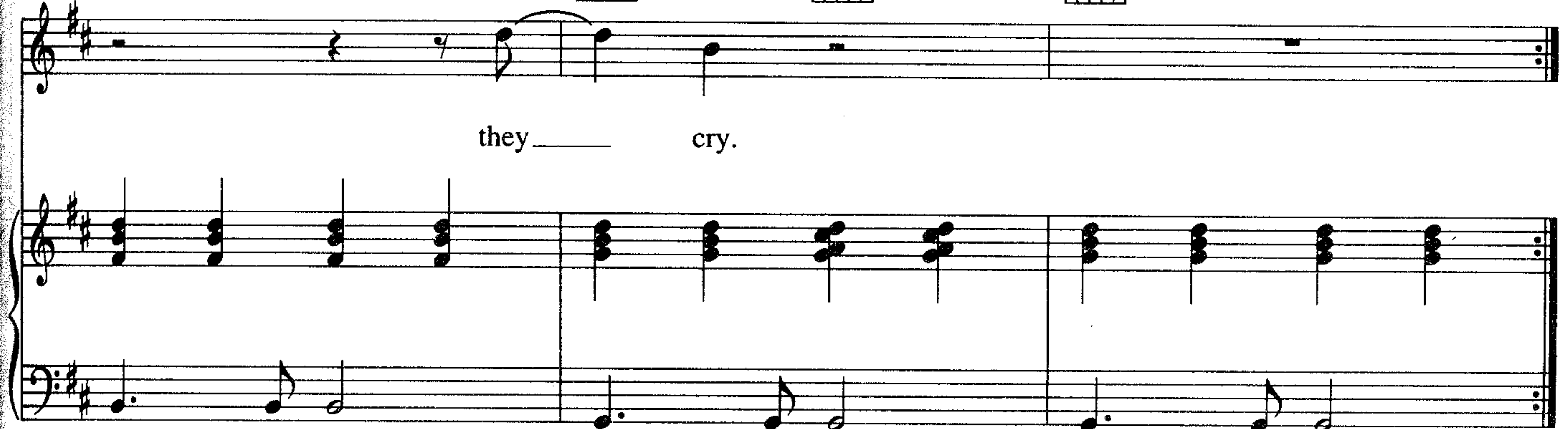
G 

A/G 

G 

Repeat and Fade

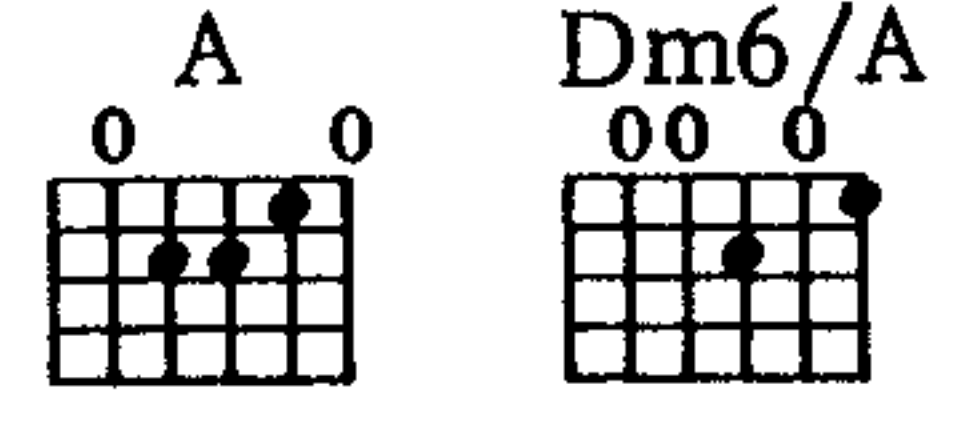
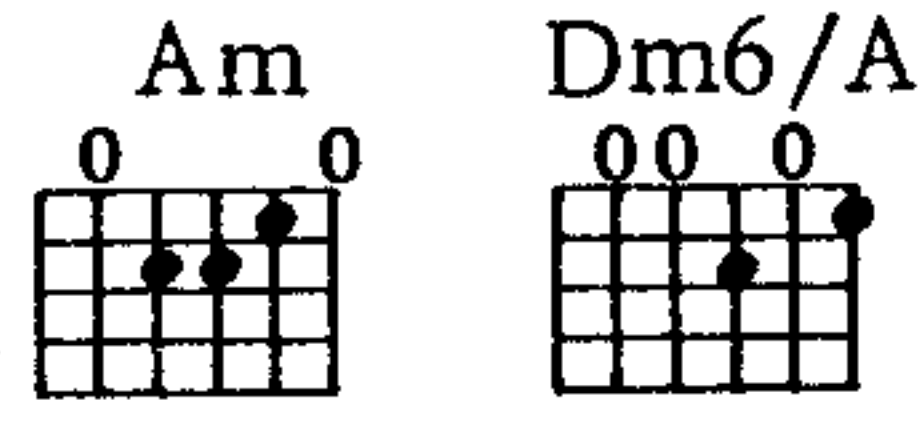
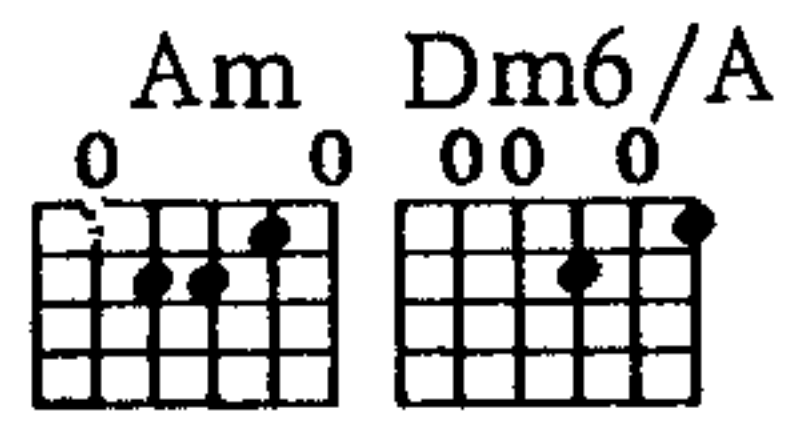
they ___ cry.



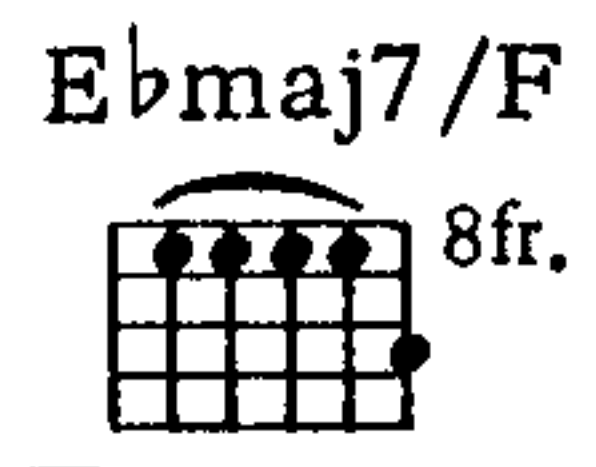
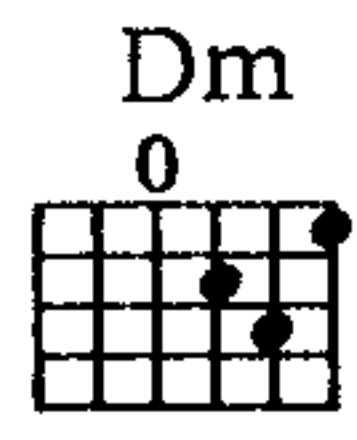
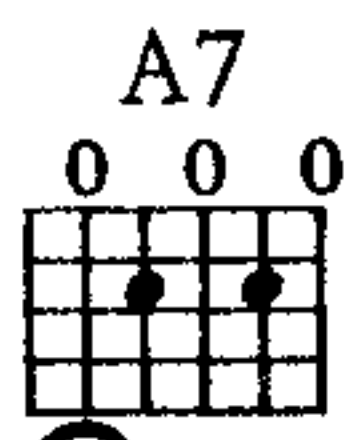
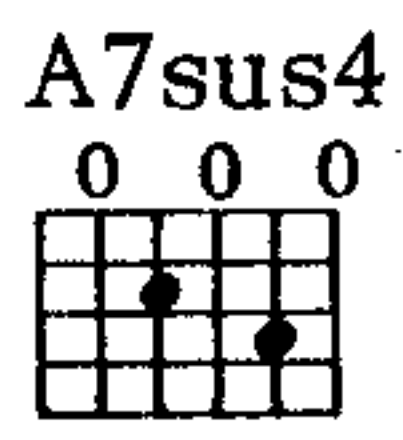
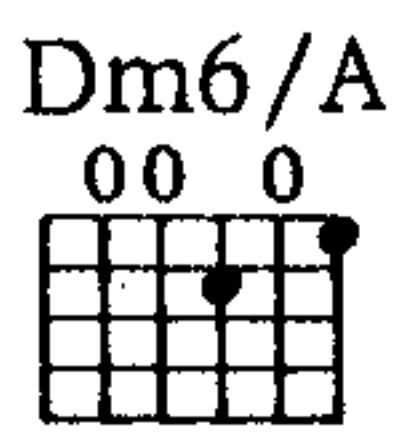
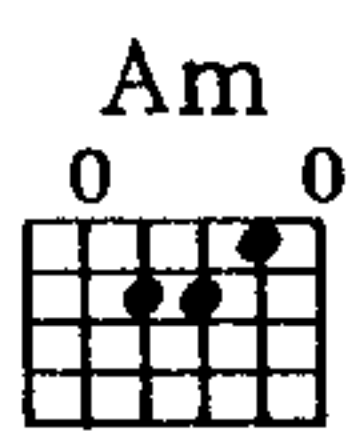
ONE FOR THE VINE

By
TONY BANKS

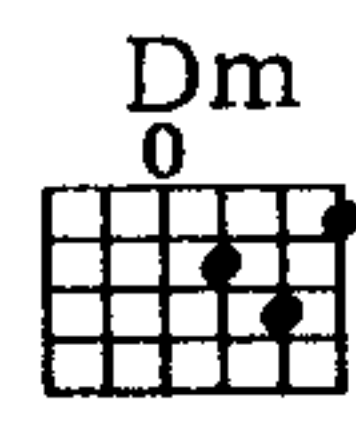
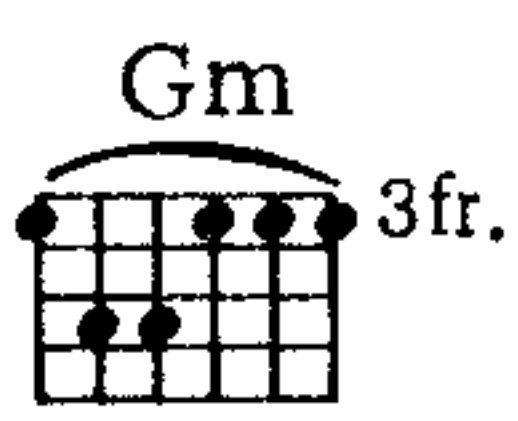
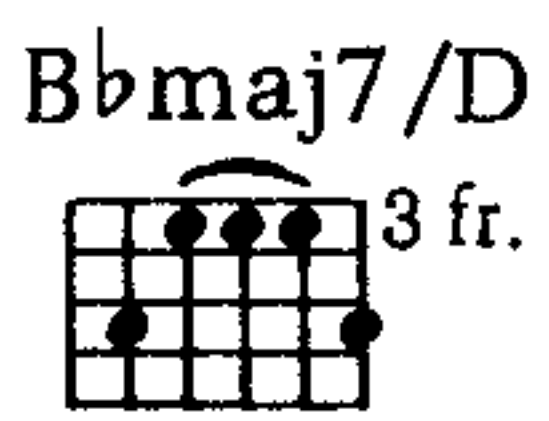
Moderately



mp



Fif - ty thou - sand men — were sent — to



do the will — of one. — His claim was phrased — quite sim-

E♭maj7/F



B♭maj7/D

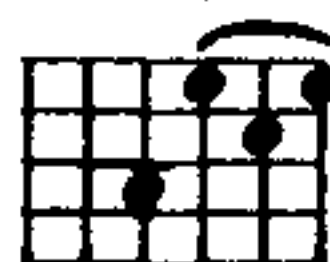


G♭maj9

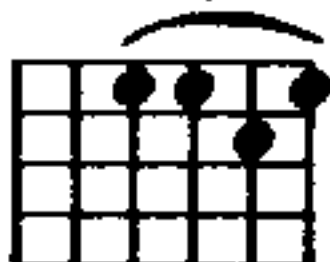


ply, though he nev - er voiced — it loud. —

D♭/F



D♭/E♭



D♭



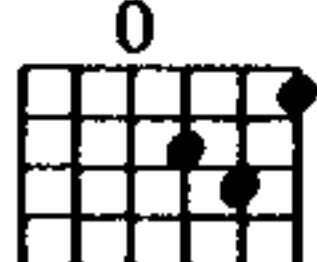
B♭maj7/F



(♩ = ♪)

I am he, the cho - sen one. In

Dm



E♭maj7/F



B♭maj7/D



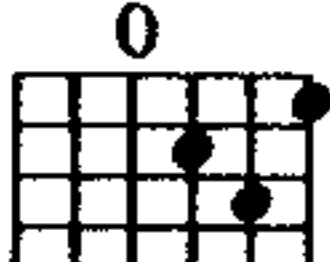
his name they could slaugh - ter, for his name they could die. —
 un - ex - pect - ed vi - sion made him stand and shake with fear. —
 trav - elled cross the pla - teau of ice up to its edge. —

(mp)

Gm



Dm



E♭maj7/F



— Though man - y there were — who be - lieved — in him, — still
 — But noth - ing was — his fright — com - pared — with
 — Then they crossed — the moun - tain range — and

Bbmaj7/D. 3fr.

Gbmaj9 4fr.

(♩ = ♪)

Db/F

Db/Eb

more were sure — he lied. — But they'll fight the
 those who saw him ap - pear. — Ter - ror filled their
 saw the fi - nal plain. — Still he urged the

Db 4fr.

Bbmaj7/F

C 0 0

bat - tle on. Then one whose faith had died —
 minds with awe. Sim - ple were the folk who lived —
 peo - ple on. Then on a dis - tant slope, —

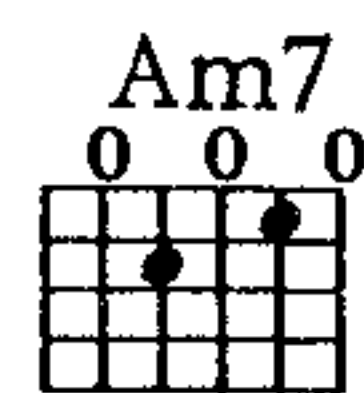
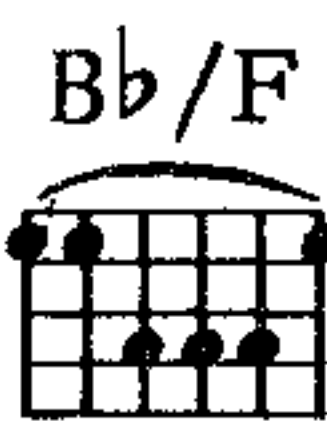
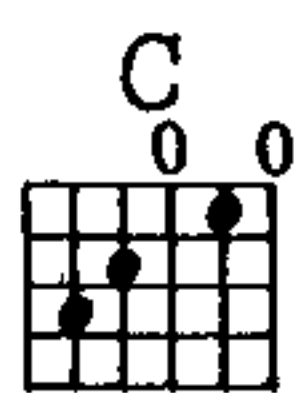
mf

Bb/F

C 0 0

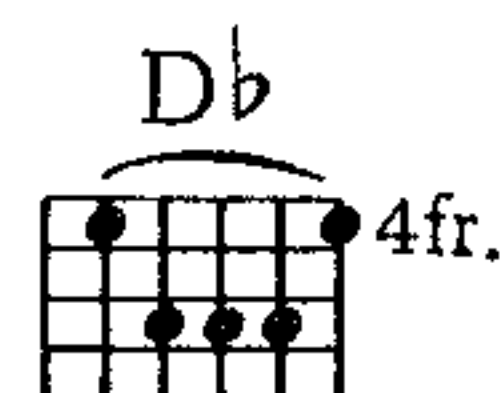
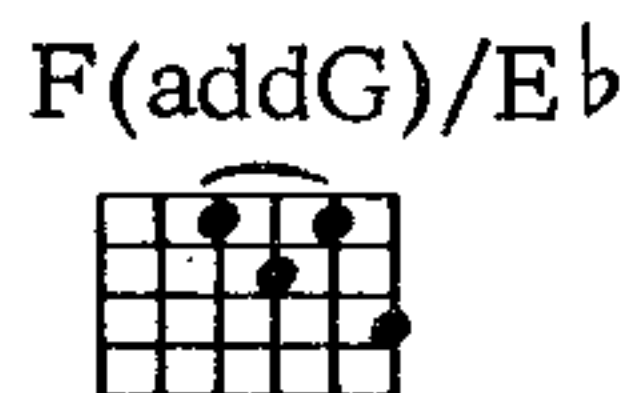
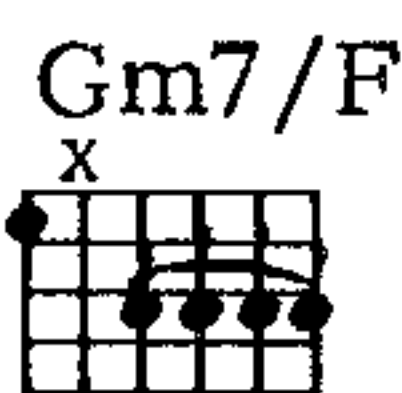
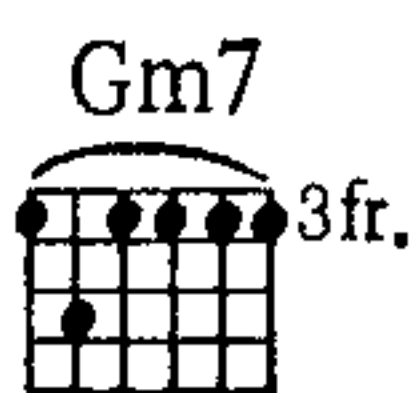
Bb/F

fled back up — the moun - tain - side. — But be - fore — the
 up - on — this fro - zen wave. — So not sur - pris - ing
 he ob - served — one with - out hope — flee back up — the



top was made, —
was their thought: —
moun - tain - side. —

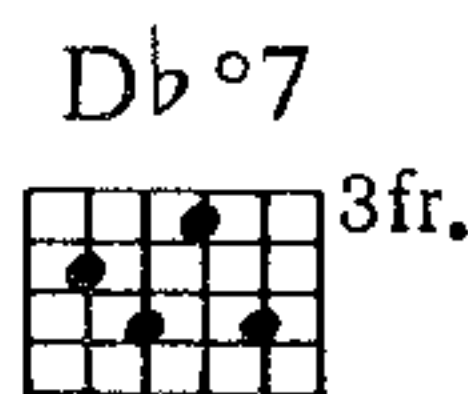
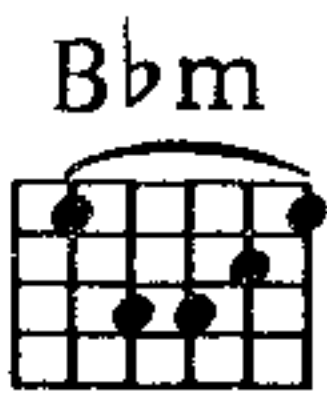
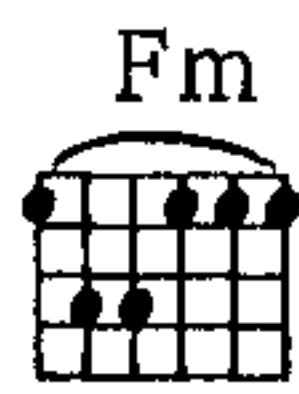
a mis - placed foot - fall made him
This is — he, God's cho - sen
He thought he rec - og - nized him by his



stray from the path
one who's come
walk and by

pre - pared for him
to save us from
the way he fell,

off — of the
all — our op -
and — by the



To Coda \oplus



moun - tain, —
pres - sors. —
way he —

on to — a
We shall — be
stood up — and

wil - der - ness — of
kings' on — this
van - ished in - to



1. F 2. Ab Eb/Ab Fm7 Eb/F

ice. This world.

dim.

Ab Eb/Ab Fm7 Eb/F Ab Eb/Ab Fm7 Eb/F

Fol - low me!

Db Gb9-5

I'll play the game you want me un - til I find a way back

Ab Eb/Ab Fm7 Eb/F Ab Eb/Ab Fm7 Eb/F

home.

Ab Eb/Ab Fm7 Eb/F Db

Fol - low me! I give you strength in - side you,

Gb9-5 Cb Db Eb/F Cm F Abmaj7

cour - age to win your bat - tles. No, no, no. This

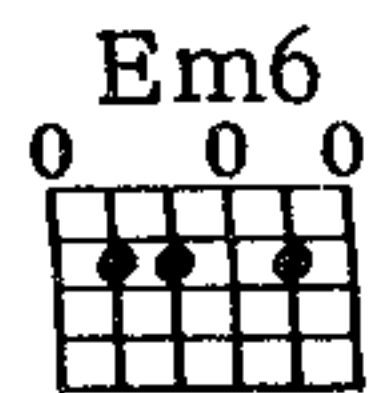
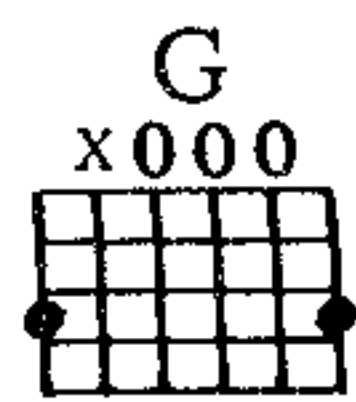
Cb Db Eb/F Cm F Abmaj7 Cb Db Eb/F

can't go on. This will be all

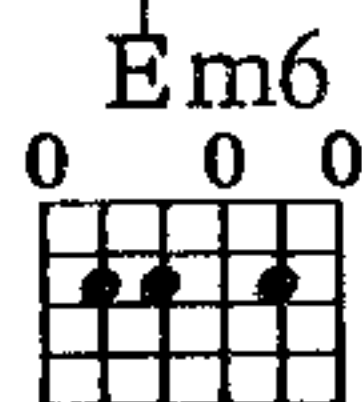
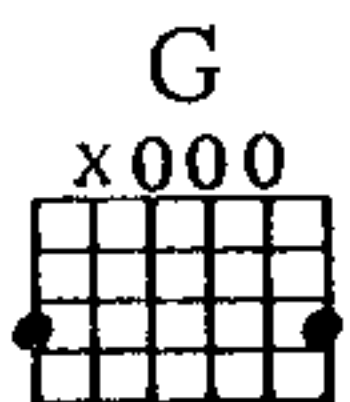
Cm F Abmaj7 Cm/G Cm6

that I fled from. Let me rest for a while.

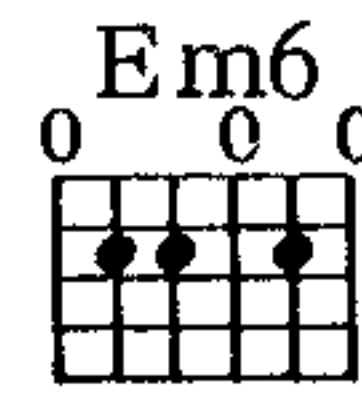
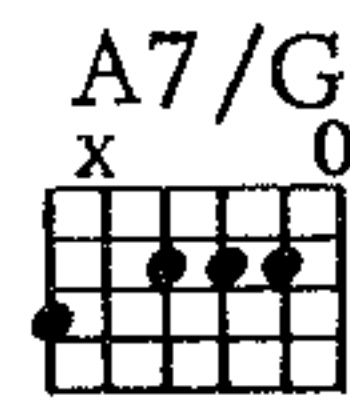
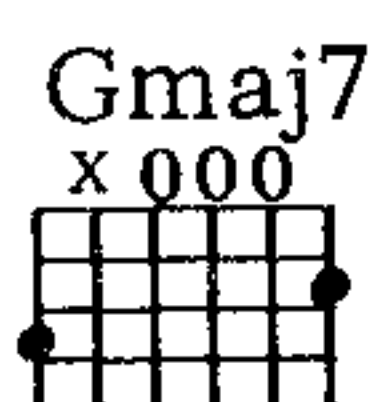
mp



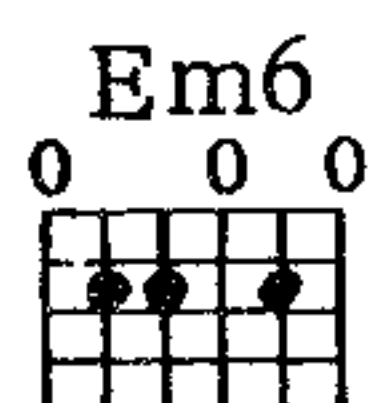
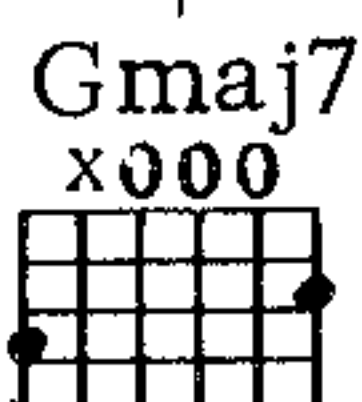
Musical notation for the first system, including treble and bass clefs, a 3/4 time signature, and piano accompaniment with triplets.



Musical notation for the second system, continuing the piano accompaniment with triplets.

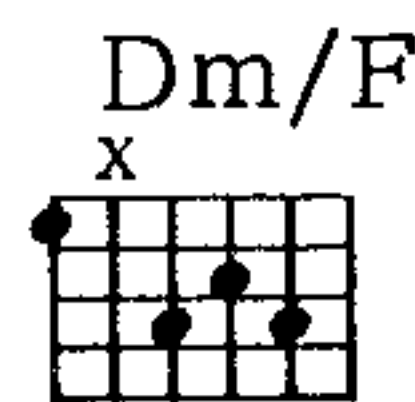


Musical notation for the third system, including a *rit.* (ritardando) marking.

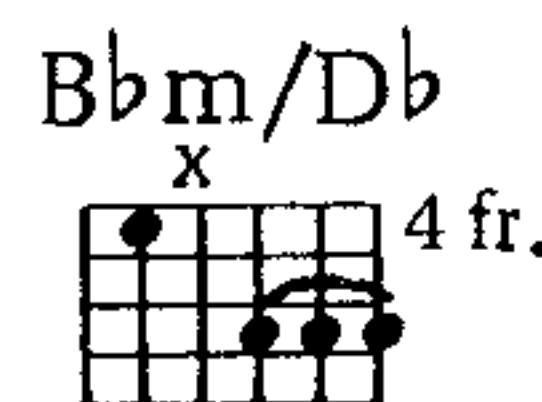
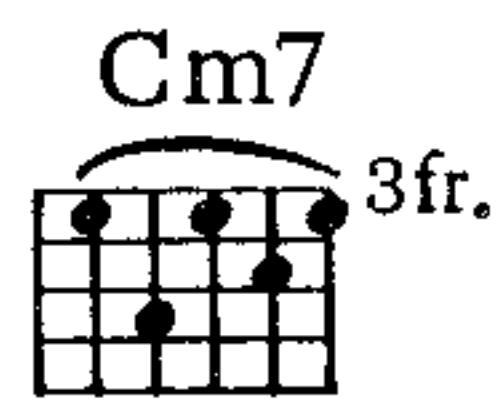
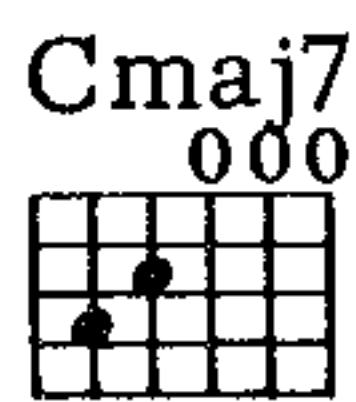


Slowly

Tacet



Musical notation for the fourth system, including the lyrics "He walked in-to the val - ley" and a piano (*p*) dynamic marking.



Musical notation for the fifth system, including the lyrics "all a - lone. There he talked with wa - ter".

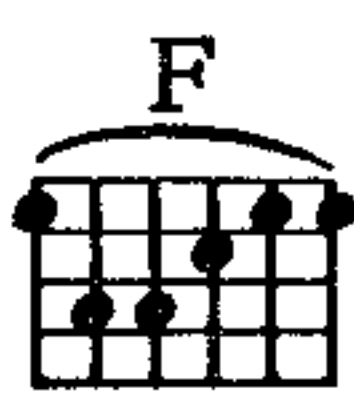
Ebsus2



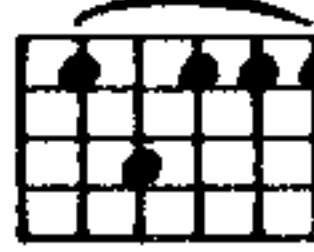
F



(♩ = ♪)



Gm/C



3fr.

and then with the vine.

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

F



Gm/C



3fr.

C7



3fr.

F



Musical notation for the second system, including piano accompaniment.

C7



3fr.

F

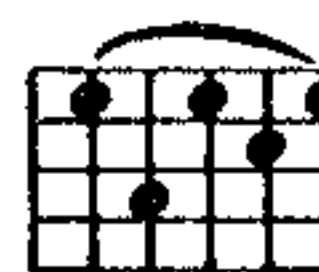


Gm/C



3fr.

Cm7



3fr.

Gm/C

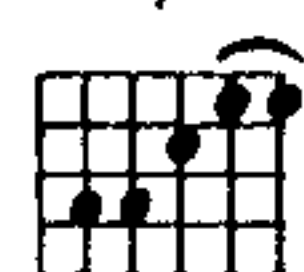


3fr.

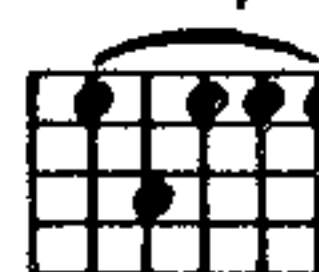
Musical notation for the third system, including piano accompaniment.

Moderately

F/C

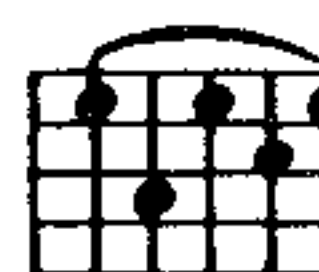


Gm/C



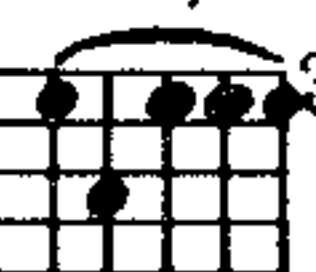
3fr.

Cm7



3fr.

Gm/C



3fr.

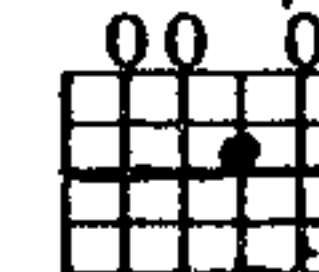
F



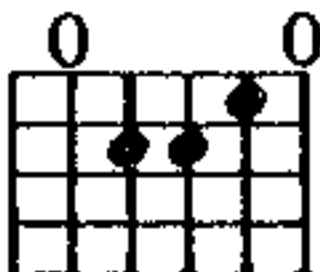
F



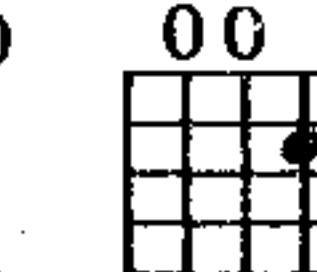
Dm6/A



Am

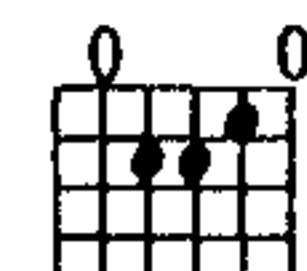


Dm6/A

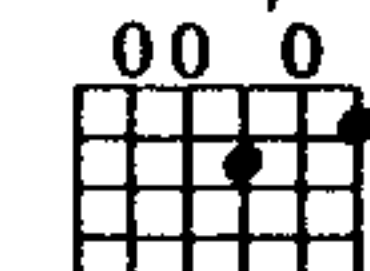


Musical notation for the fourth system, including piano accompaniment.

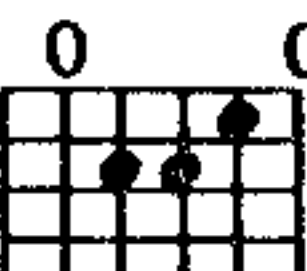
Am



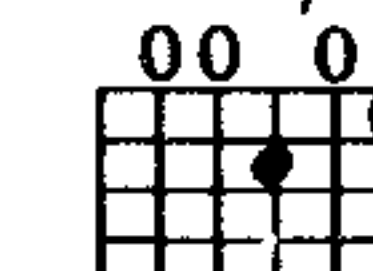
Dm6/A



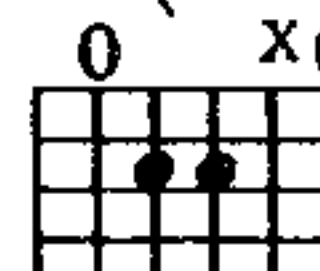
Am



Dm6/A



A(no3rd)

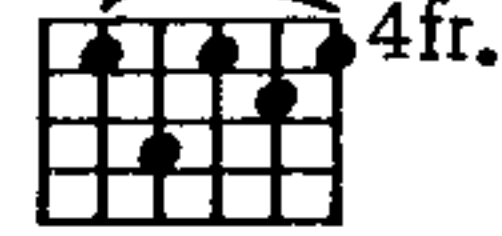


Musical notation for the fifth system, including piano accompaniment.

B/F#



C#m7



B/F#



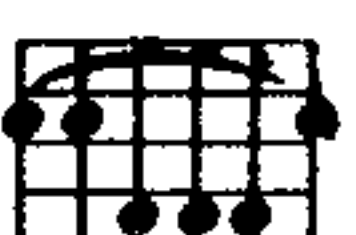
They leave me — no choice. — I must

mf

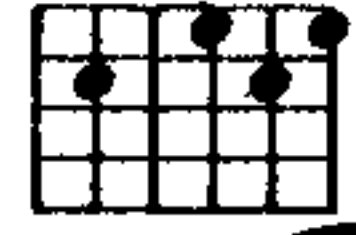
C#m7



B/F#



C#/B



lead them — to glo - ry or — most like - ly — to death. —

F#



E/F#



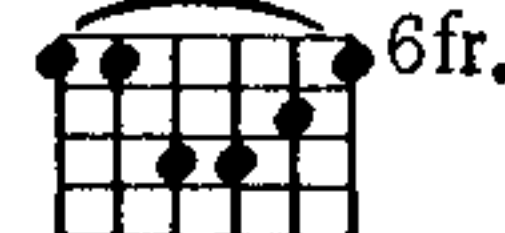
F#7



B



D#m/A#



G#m



E



mp

mf

B



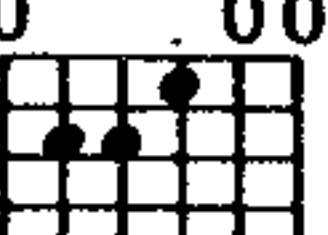
D#m/A#



G#m



E



B



D#m/A#



C#m



F#



B D#m/A# G#m E B D#m/A# G#m E

B D#m/A# C#m D

C D C D Bb

A Am Dm6/A Am Dm6/A

rit. *mp a tempo*

Am Dm6/A Am Dm6/A A7sus4 A7

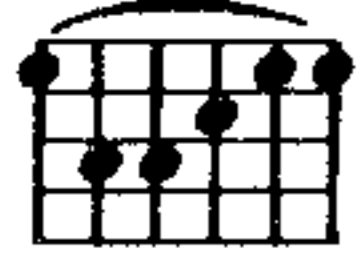
D. S. al Coda ☉

They

Coda

F

B(addF)/F#



air.

Musical notation for the first system, including treble and bass staves. The treble staff has a melodic line starting with a whole note rest, followed by a half note G4, and then a series of eighth notes. The bass staff has a similar melodic line. Dynamics include *p* and *f*. A fermata is placed over the final notes of both staves.

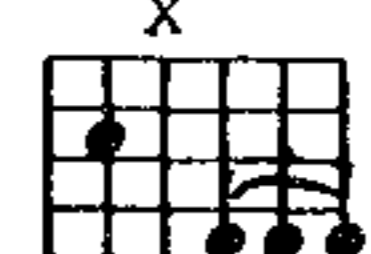
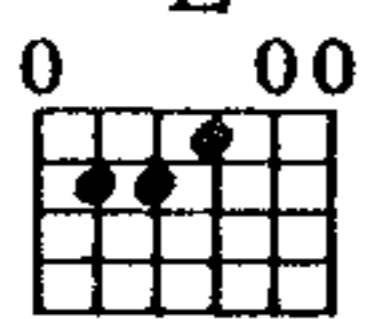
E

B

D#m

G#m/B

E



mp

Musical notation for the second system, including treble and bass staves. The treble staff has a melodic line with eighth notes. The bass staff has a similar melodic line. Dynamics include *mp*. A fermata is placed over the final notes of both staves.

B

D#m

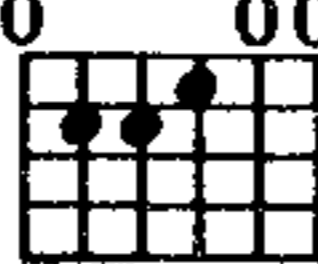
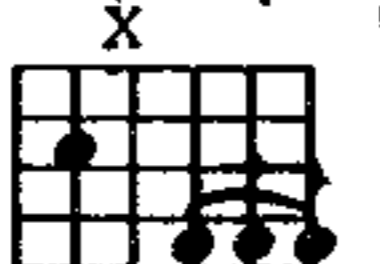
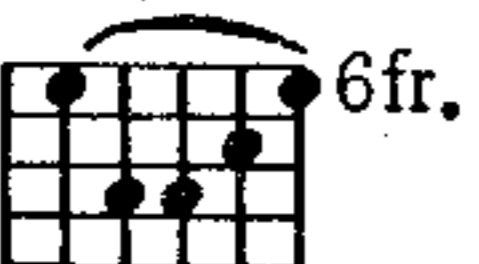
G#m/B

E

B

D#m

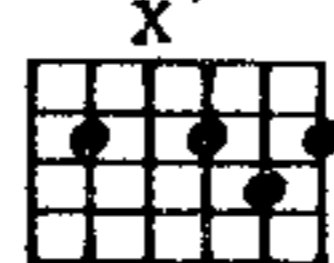
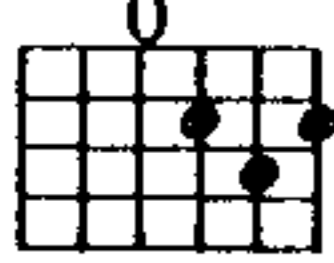
C#m



Musical notation for the third system, including treble and bass staves. The treble staff has a melodic line with eighth notes. The bass staff has a similar melodic line. Dynamics include *mp*. Chord diagrams for B, D#m, G#m/B, E, B, D#m, and C#m are shown above the staff. A fermata is placed over the final notes of both staves.

D

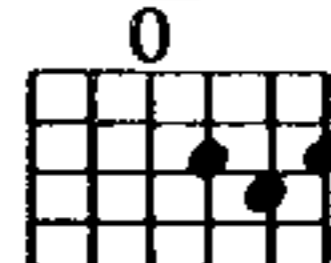
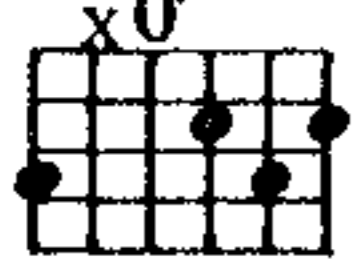
D/B



Musical notation for the fourth system, including treble and bass staves. The treble staff has a melodic line with eighth notes. The bass staff has a similar melodic line. Dynamics include *mp*. Chord diagrams for D and D/B are shown above the staff. A fermata is placed over the final notes of both staves.

D/G

D



Musical notation for the fifth system, including treble and bass staves. The treble staff has a melodic line with eighth notes. The bass staff has a similar melodic line. Dynamics include *mp*. Chord diagrams for D/G and D are shown above the staff. A fermata is placed over the final notes of both staves.

TRICK OF THE TAIL

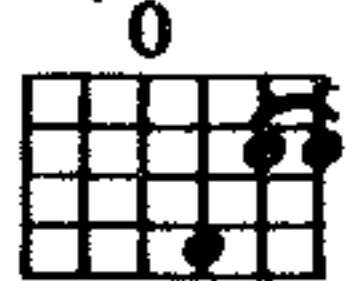
By
TONY BANKS

Moderate $\frac{12}{8}$ feeling (♩ = ♩³)

F#m7



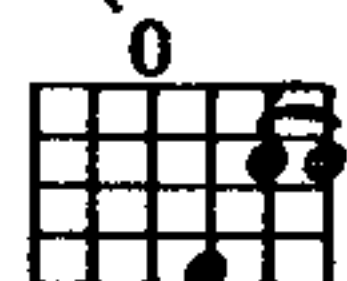
Bm(add C#)



F#m sus4
sus2



Bm(add C#)



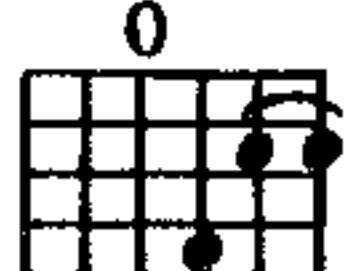
Bored

mp *sim.*

F#m7



Bm(add C#)



C#m7



4 fr.

— of the life — of the cit — y of gold, — he'd
 — as they led — him a — way — to a cage. —
 so we set out — with the beast — and his horns — and his

(mp)

F#m7



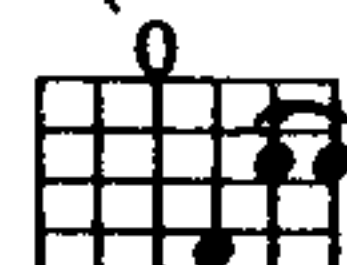
B



F#m7



Bm(add C#)



left and let no - bod - y know. — Gone — were the tow'rs — he had known —
 "Beast that can talk" — read the sign. — The crea-tures, they pushed — and they prod -
 cra - zy de - scrip - tion of home. — Af-ter man - y days' jour - ney, we came —

C#m7



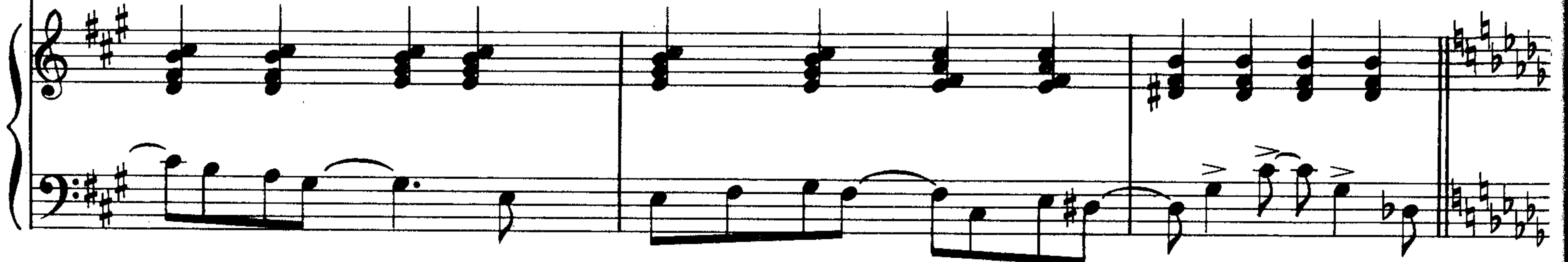
F#m7



B



— from a child, — a — lone with the dream — of a life. — He
 — ded his frame — and ques-tioned his sto — 'ry a — gain. — But
 — to a peak — where the beast gazed a — broad — and cried out. — We



Db



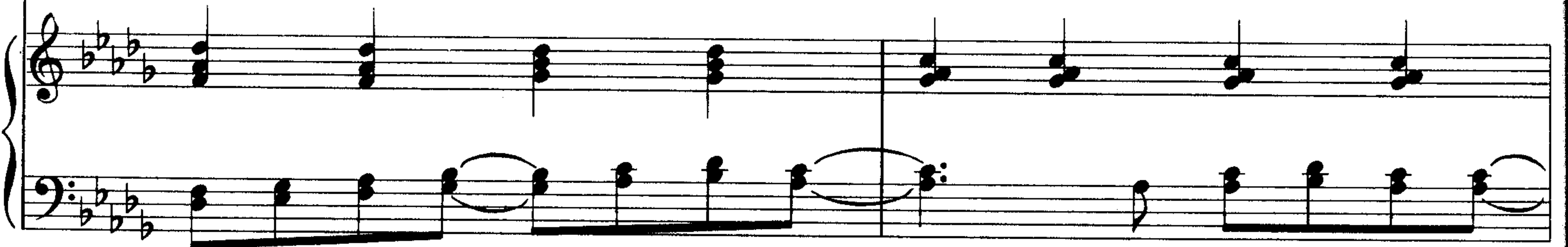
Gb



Ab7



trav-elled the wide — o — pen road, — the blink — ered ar — cade, —
 soon they grew bored — of their prey, — the beast that can talk. —
 fol — lowed his gaze — and we thought — that may — be we saw —



Fm



Ab



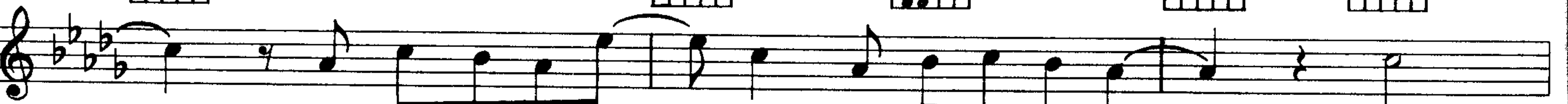
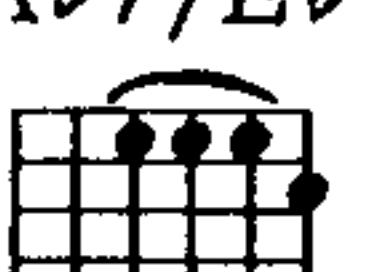
Gb



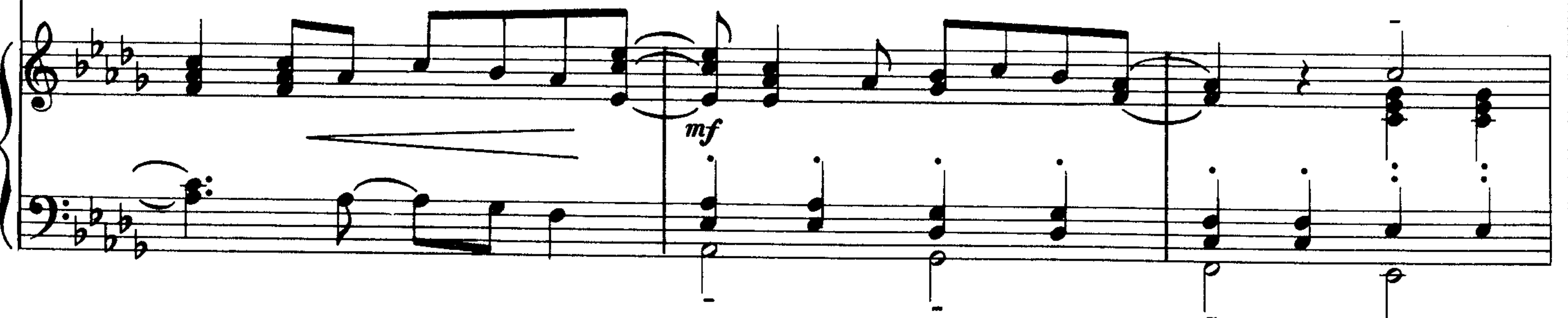
Fm



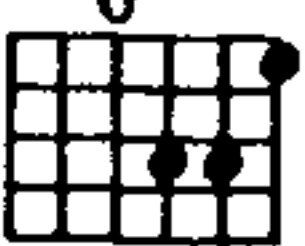
Ab7/Eb



— in search of an — oth — er to share in his life. — No —
 — More like a freak — or pub — lic — i — ty stunt. — Oh, —
 — a spire — of gold; — no, a trick of the eye, — that's



Bb/D



Db



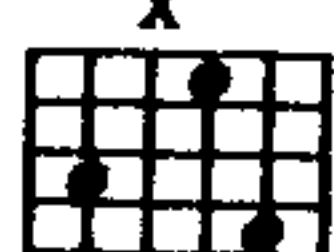
Ebm



Gb/Db



Ab/C



Ab



where. _____ Ev - 'ry - one looked so strange to him. _____
all. _____ no. _____ But the beast was gone and a voice was heard: _____ "They've



Ebm7



Abm7



got no horns and they've got no tail. _____ They don't e - ven know of our ex -



Ebm7



To Coda ⊕



ist - ence. Am I wrong to be - lieve in a cit - y of gold _____ that



Abm7



1.

2.



lies in the deep dis - tance?" _____ he cried, _____ and wept _____ he cried, _____ and broke -



E_b 6 fr. **G_b/D_b**

— down the door of the cage and marched on out. — He

A_b7 4 fr. **D_b** 4 fr.

grabbed a crea - ture by the scruff of his neck, - point-ing out: —

F **B_b** **F6** 3 fr.

"There, be - yond the bounds — of your

mp

E_b6 **B_b** **F6** 3 fr.

weak i-mag - i - na - tion lie the no-ble tow - ers of my

E \flat 6



F/C



E \flat /G



F

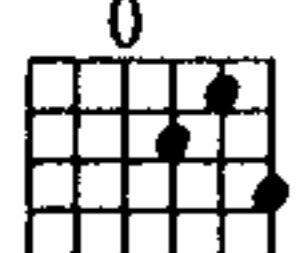


G

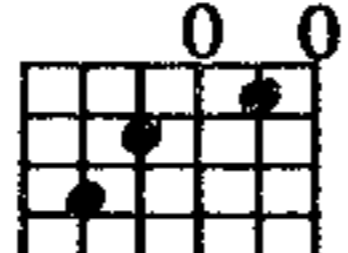


cit - y, bright and gold. — Let me take you there — and

D7sus4



C



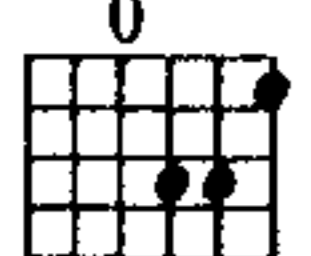
E \flat



6 fr.

show you a liv - ing sto - ry.

B \flat /D



D \flat



4 fr.

E \flat



6 fr.

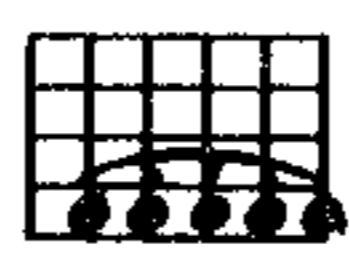
Let me show — you oth - ers such as me. — Why did I —

A \flat m7



4 fr.

A \flat m7/D \flat



— ev - er leave? — They've

Ebm7



got no horns and they've got no tail. — They

Abm7



don't e - ven know of our ex - ist - ence. Am I

Ebm7



wrong to be - lieve in a cit - y of gold — that

Abm7



C#7sus4

C#7



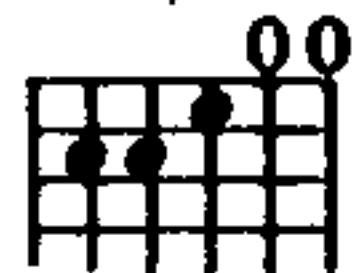
lies in the deep dis - tance?" — he cried, — and wept. —

TURN IT ON AGAIN

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

Medium Rock beat

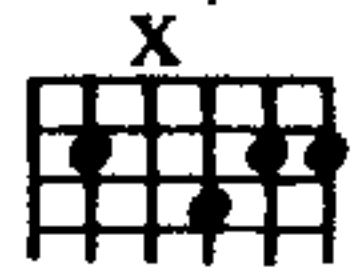
E/B



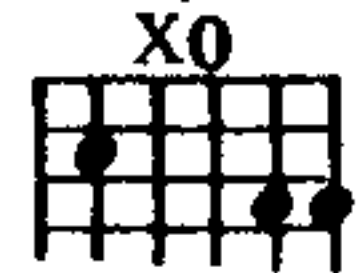
B



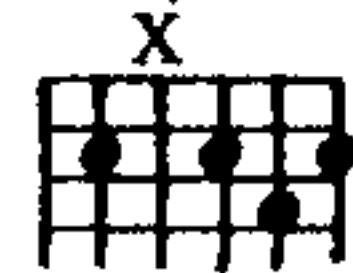
F#/B



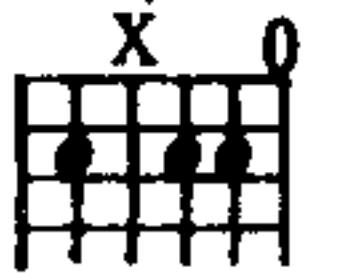
G/B



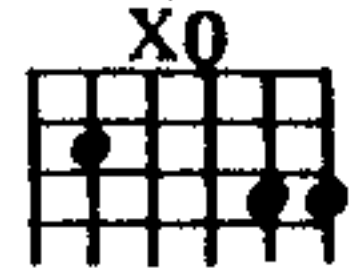
D/B



A/B



G/B



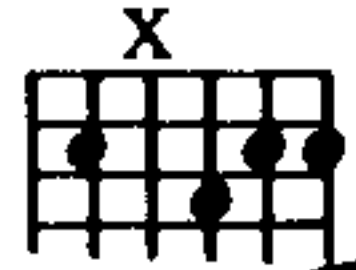
E/B



B

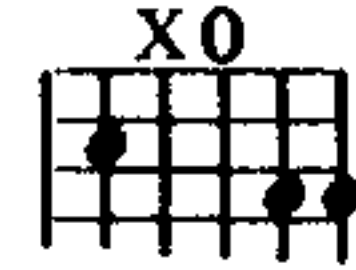


F#/B

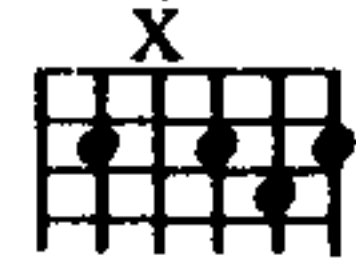


All I need is a T_____ V show,_____
 Can't you do an - y - thing _____ for me? _____

G/B



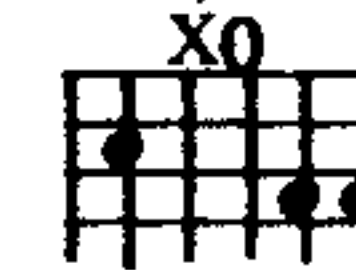
D/B



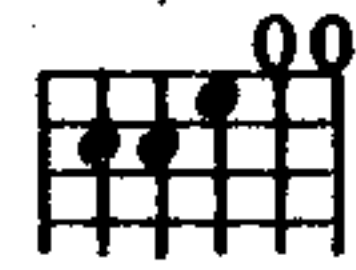
A/B



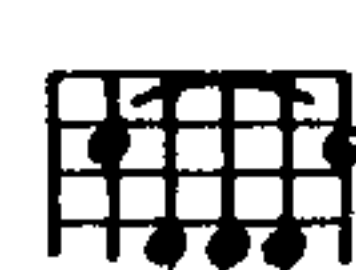
G/B



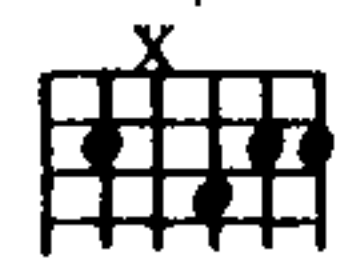
E/B



B



F#/B



_____ that and the ra - di - o. Down _____ on my
 Can I touch you for a while? Can I meet you on an -

G/B
x0

D/B
x

A/B
x0

G/B
x0

luck a - gain. }
oth - er day, }
Down_ on my luck a - gain. }
and_ we will fly a - way? }

D/C
x

C
00

D/C
x

C
00

F/C

G/C
x

Bb/C
x

I can show_ you, I_ can show_ you some of the peo - ple in my_

F/C

G/C
x

D/C
x

C
00

D/C
x

C
00

_ life. I can show_ you, I_ can show_ you

F/C

G/C
x

Bb/C
x

F/C

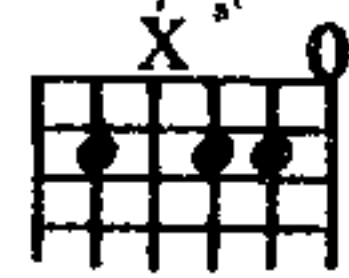
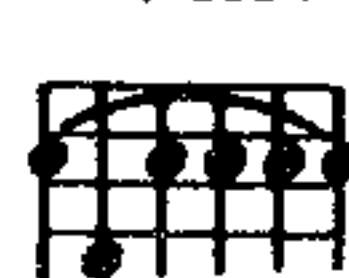

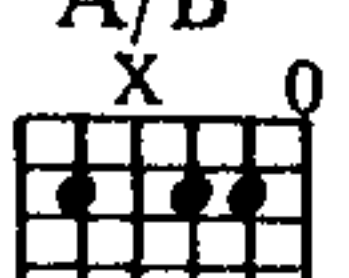
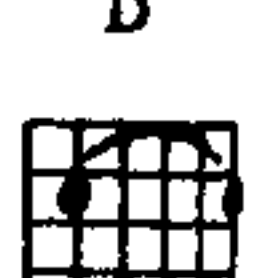
G/C
x

B

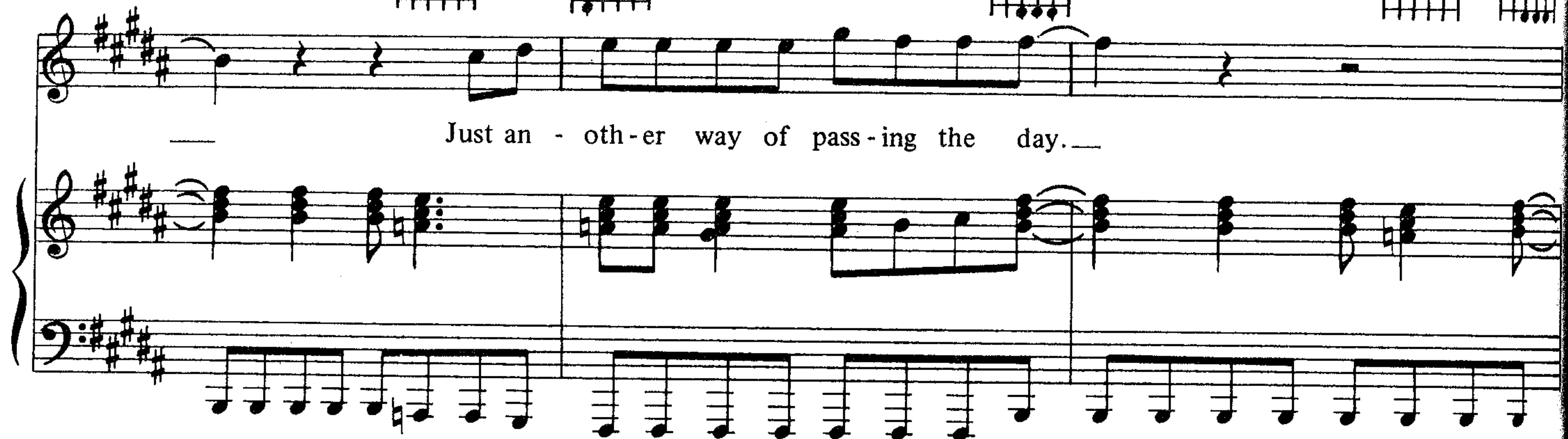
A/B
x0

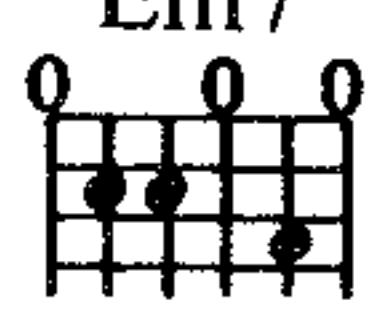
B

some of the peo - ple in my_ life. It's driv - in' me mad._

A/B  F#m7  B  A/B  B 

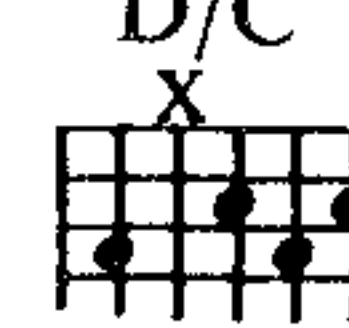
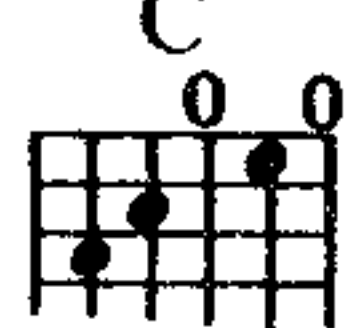
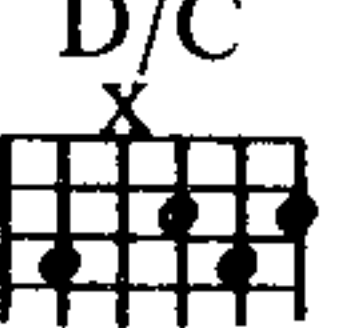
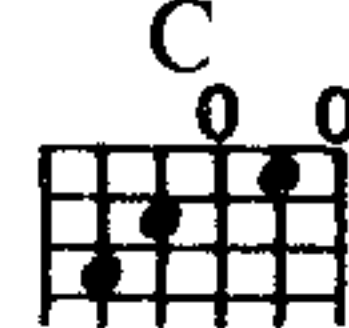
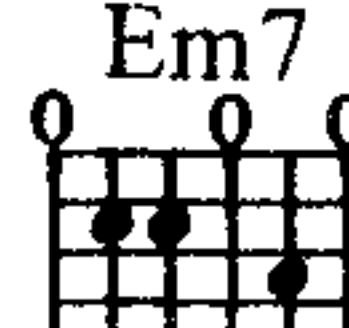
Just an - oth - er way of pass - ing the day. —



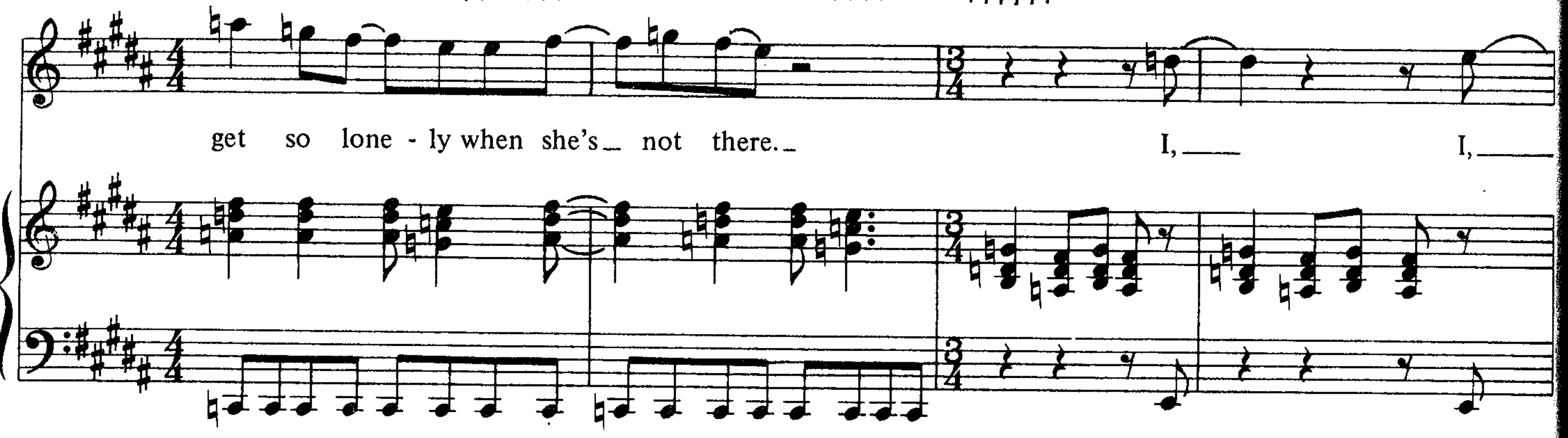
Em7 

I, — I —



D/C  C  D/C  C  Em7 

get so lone - ly when she's — not there. — I, — I, —



A  Bm7 

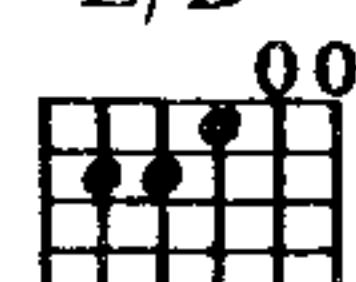
I, — I... —



F#m7



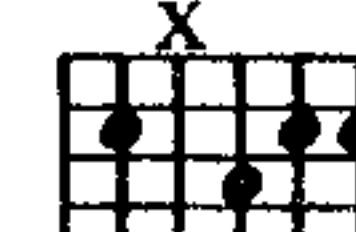
E/B



B



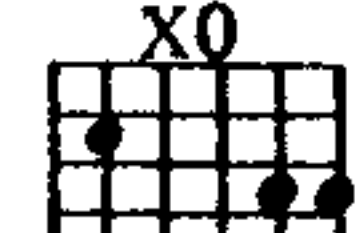
F#/B



To Coda

You're just an - oth - er face

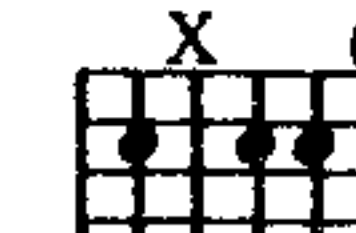
G/B



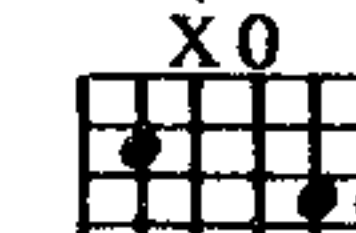
D/B



A/B



G/B



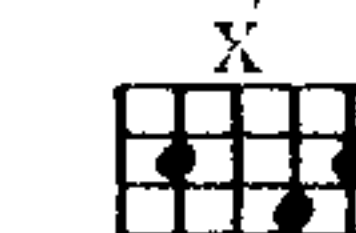
E/B



B

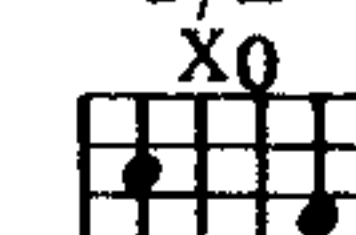


F#/B

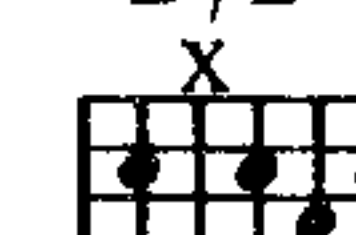


that I know from the T V show. I have known you for so

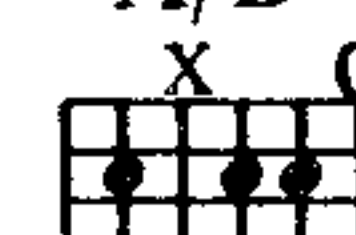
G/B



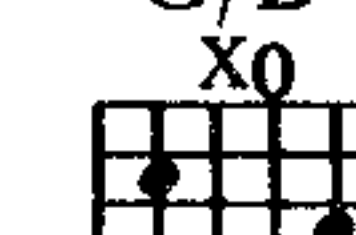
D/B



A/B



G/B



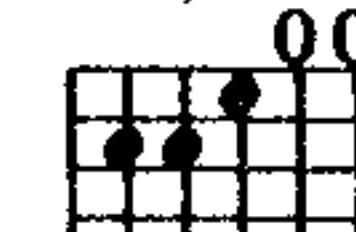
D. S. al Coda

ver - y long. I feel you like a friend.

Coda

Repeat and fade

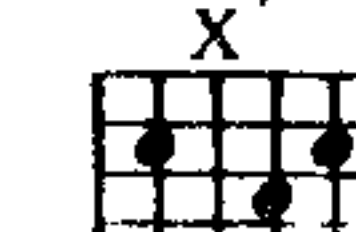
E/B



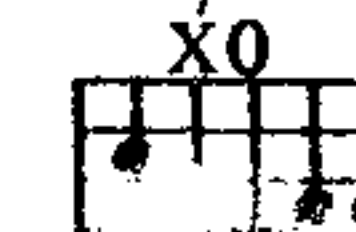
B



F#/B



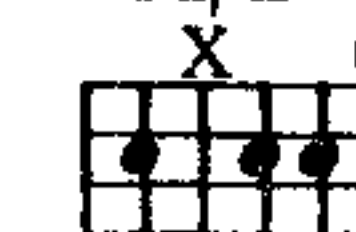
G/B



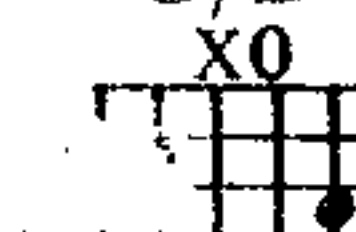
D/B



A/B



G/B

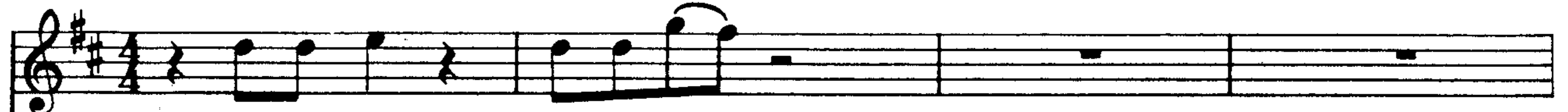
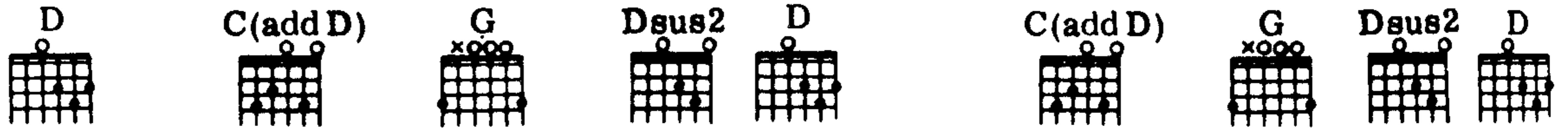


Turn it on, turn it on, turn it on a-gain.

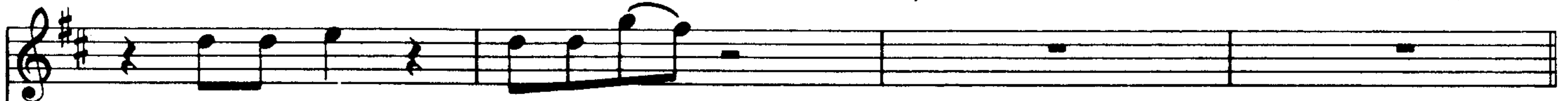
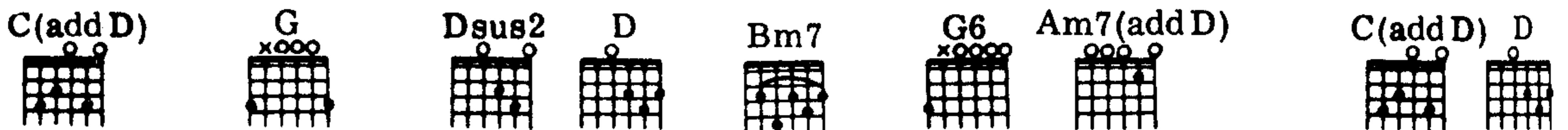
PAPERLATE

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

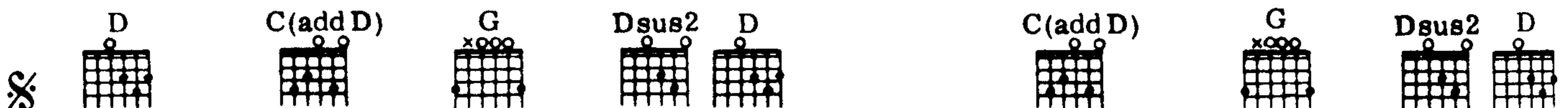
Moderately bright



Pa-per-late, pa-per-late...

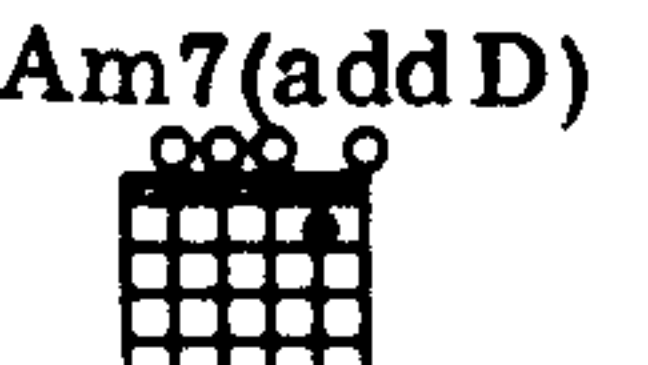
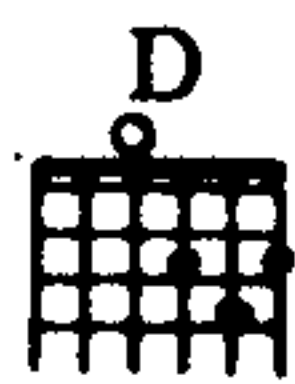
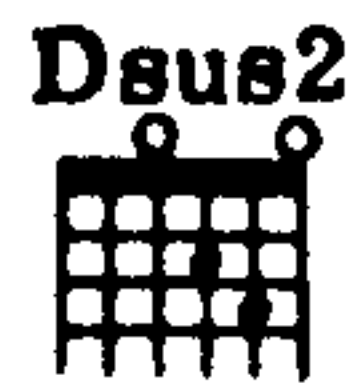
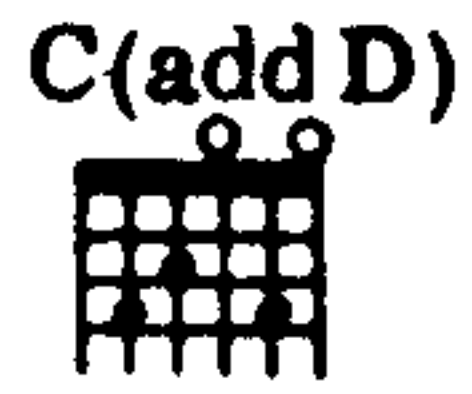


Pa-per-late, pa-per-late...

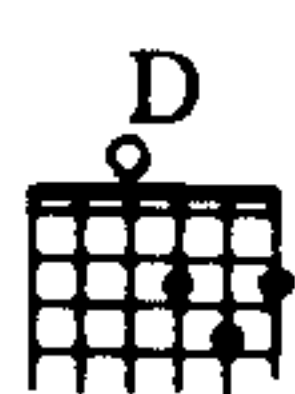
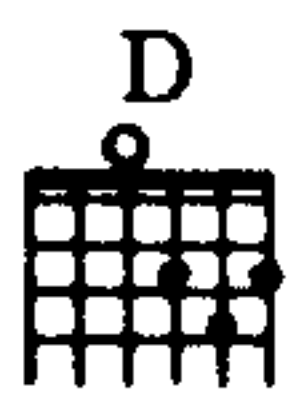
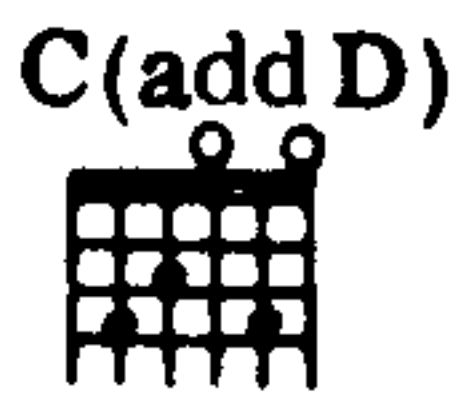


Pa-per-late. Ooh, I'm sor-ry, but there's no one on the line.

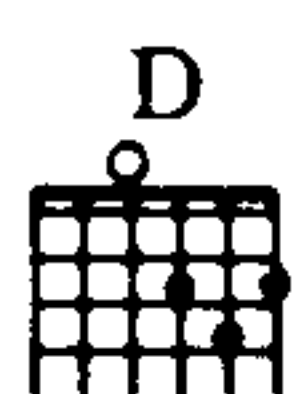
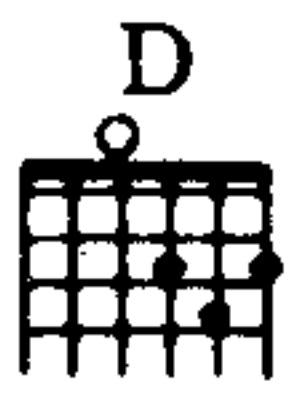
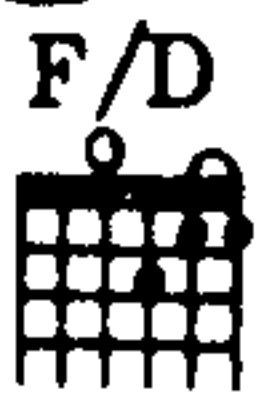




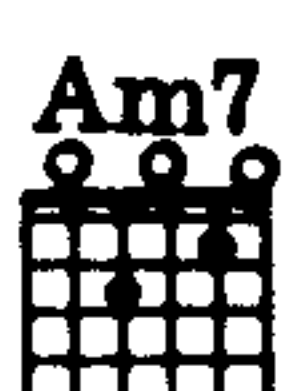
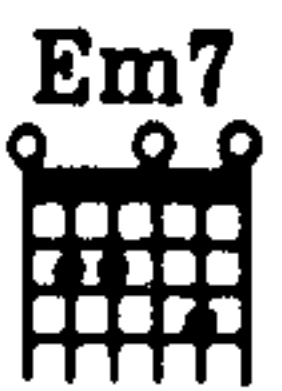
Pa-per-late. Ooh, I'm sor-ry, but rest eas-y. No



— news is good news. { Ooh, it's too eas-y to live— like clock-work. Tick-tak-
 { Ooh, it's too eas-y to com-pute your fu-ture, tak-



tock, watch-in' the world— go by. Ooh, and a change would take—
 in' no risks and play-in' too safe. An-y change would take—



— too long,— so dry your eyes.—
 — too long,— so dry your eyes.—

F/D D Em7 D/F# G

Ooh, it's too eas - y to live in a cold sweat,
 Ooh, it's too eas - y to talk a - bout rock - in' the boat,

F/D D Em7 D/F# G F/D D

just sit - tin', drip - pin' in pools be - low. You can wipe your face,
 mak - in' chang - es and chang - in' track. Oh, but you bet - ter not

Em7 D/F# G Am7

— kill the pain, — but the fe - ver won't go. —
 — lock that door, — 'cause you'll be com - in' back. —

To Coda ↻

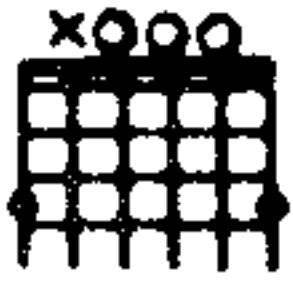
D C(add D) G Dsus2 D

Pa - per - late. Pull it to - geth - er now.

C(add D)



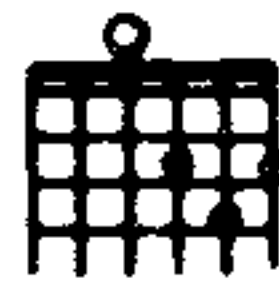
G



Dsus2



D



C(add D)



Put your feet back on the ground. Pa-per-late.

G



Dsus2



D



Bm7



G6



Am7(add D)



C(add D)



D



D.S. al Coda

Don't wor-ry now. You're not a-lone. Look a-round you.

Coda

Bm7-5/A



Am7



Fmaj7/A

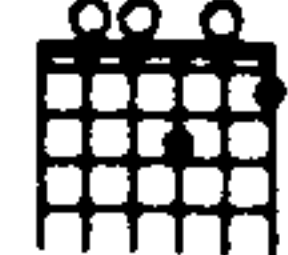


Dm7/A



Ah, you're breath-in' fast-er.

Bm7-5/A



Am7



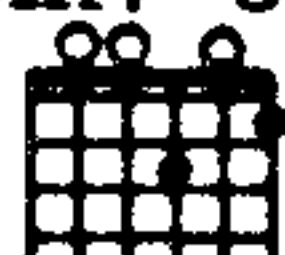
Fmaj7/A



Em7/A



Bm7-5/A

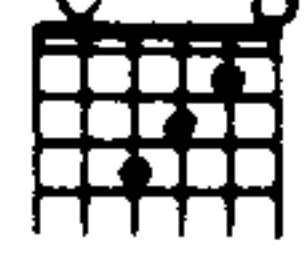


Am7



Si-lence the on-ly sound. There's no need to be

Fmaj7/A



Dm7/A



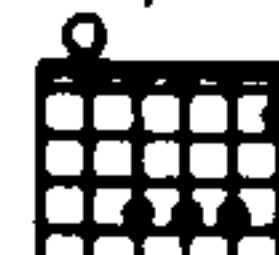
Eb maj7/A



Am7



Bb/A



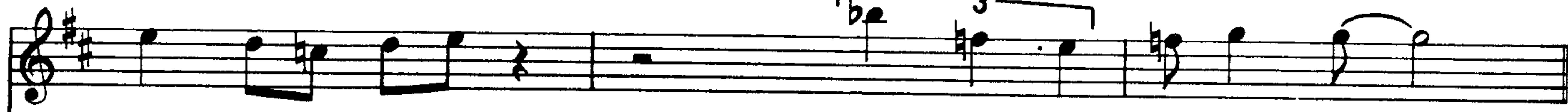
F/A



G/A



3fr.

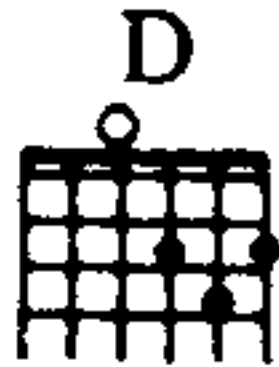


nice on the way up,

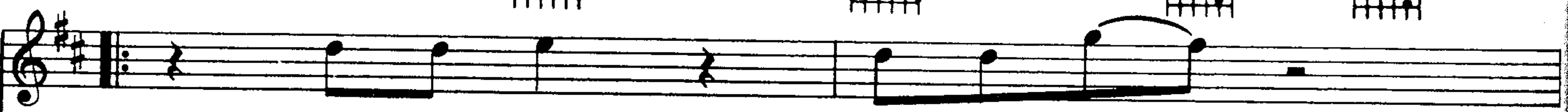
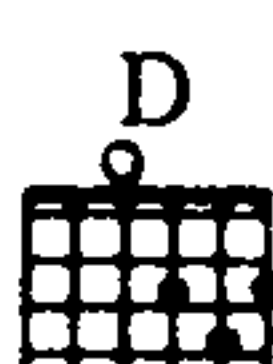
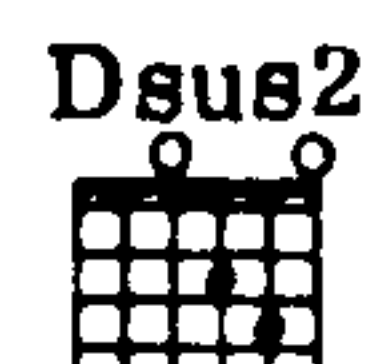
'cause you're not com-in' down.



Repeat and fade



C(add D)

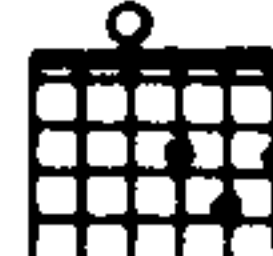
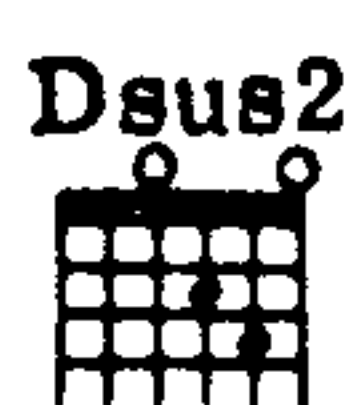
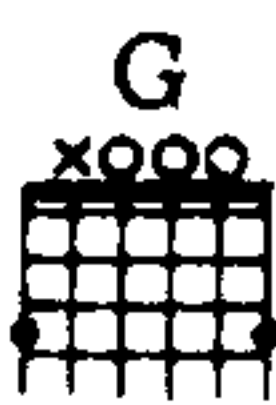


Pa - per - late,

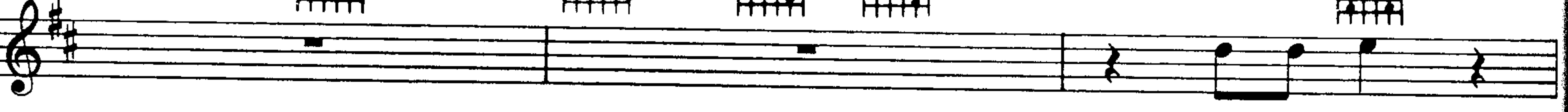
pa - per - late.



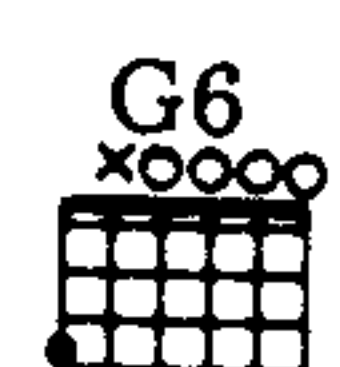
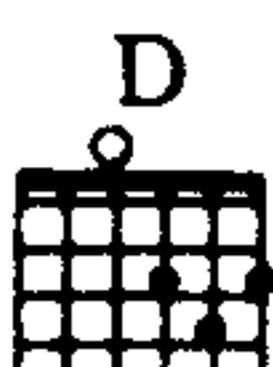
C(add D)



C(add D)



Pa - per - late,



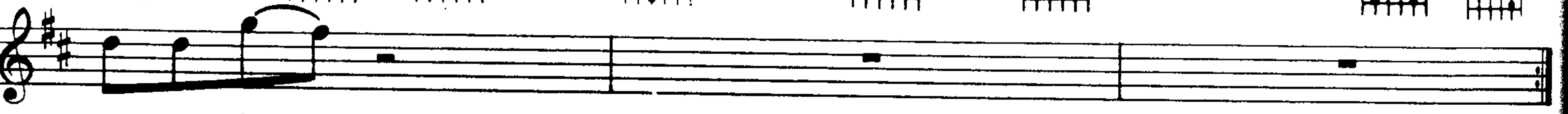
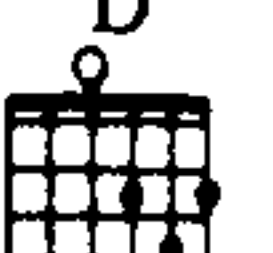
Am7(add D)



C(add D)



D



pa - per - late.



HEATHHAZE

By
TONY BANKS

Medium Rock beat

E9



E7-9



Bm



Em7

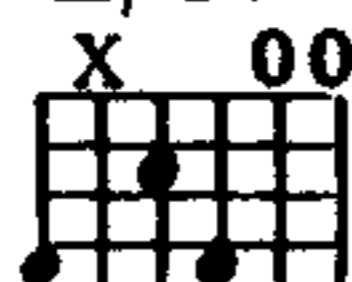


musical notation for the first system, including treble and bass staves with lyrics: No

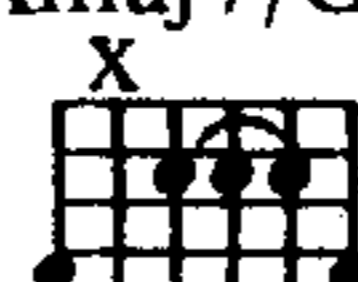
Bmaj7



E/G#



Amaj7/G#



musical notation for the second system, including treble and bass staves with lyrics: cloud. A sleep - y calm... Sun - baked earth... that's

F#m7



G#m/B



F#(no 3rd)/B



musical notation for the third system, including treble and bass staves with lyrics: cooled by gen - tle breeze... And trees

F#m(addG#)

B13

E9



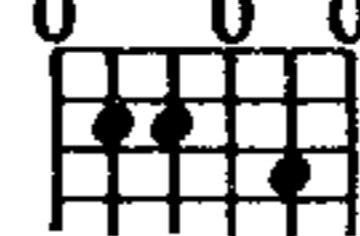
with rus - tling leaves. — On - ly end - less days — with - out —

E7-9

Bm

Em7

Bmaj7



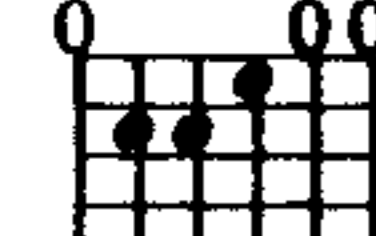
— a care. — Noth - ing must be done. — Si - lent as a
Now the light is

(mp)

E

Amaj7/G#

F#m7

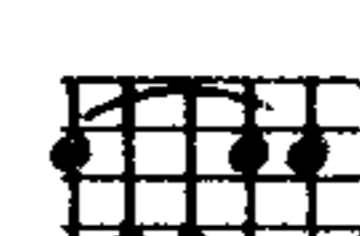
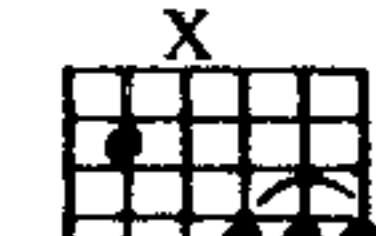


day can be. — Far off sounds — of oth - ers on
fad - ing fast. — Chanc - es slip — a - way. A time

G#m/B

F#(no 3rd)/B

F#m(addG#)

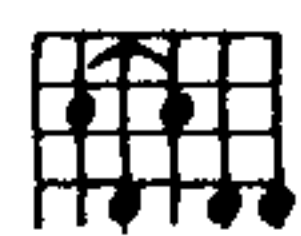


their cho - sen run, — as — they do —
will come to pass — when there'll — be none —

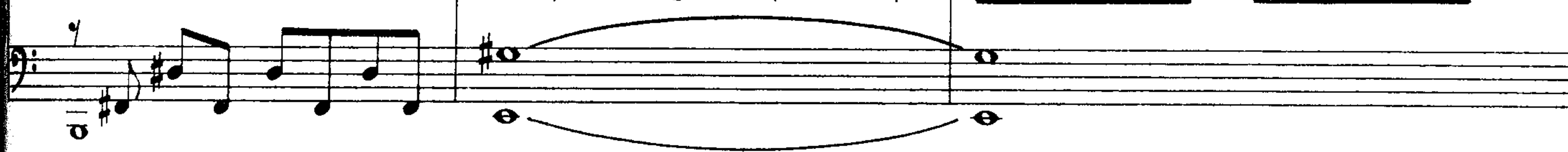
B13

E9

E7-9



all those things they feel_ give life_ some mean - ing,
then ad - dict - ed to_ a per - fumed poi - son be -

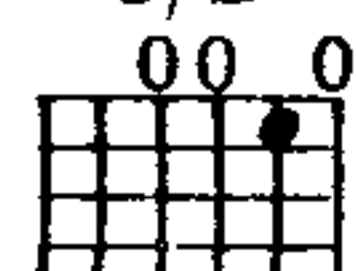
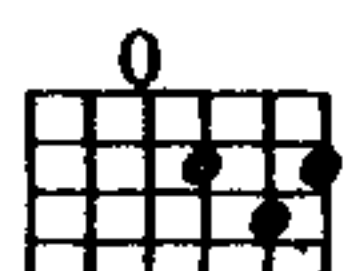
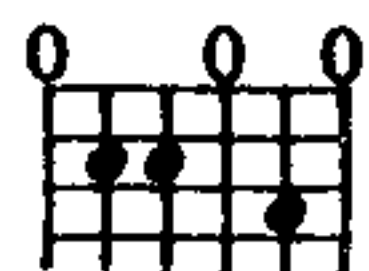


Bm

Em7

D

C/D



e - ven if they're dull.____ It's time to stop_ this dream -
trayed by its af - ter - taste.____ Oh, we shall lose_ the won -



cresc.

mf

G/D

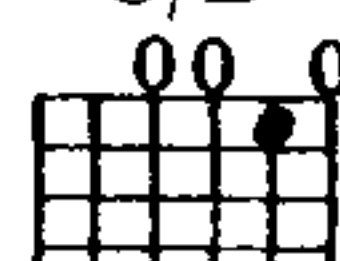
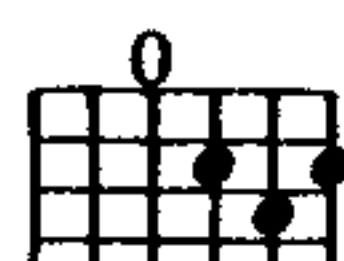
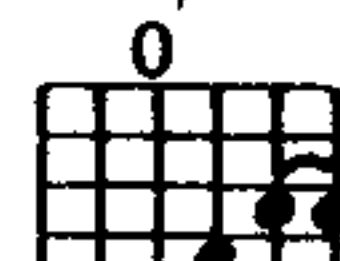
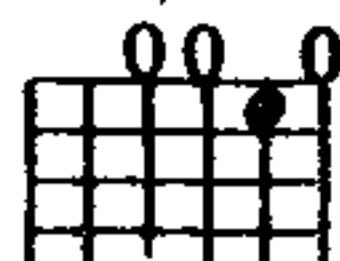
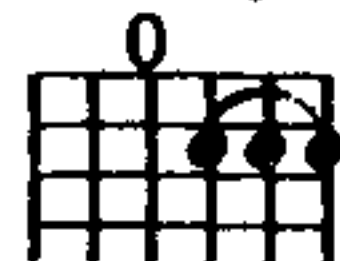
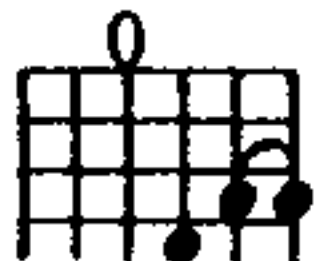
Dmaj7

C/D

G/D

D

C/D



ing. Must re - join the real_ world_ as re - vealed_ by or -
der, and find noth - ing in re - turn.____ Man - y are_ the sub -

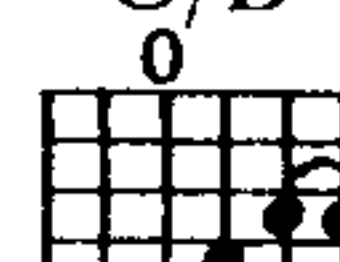
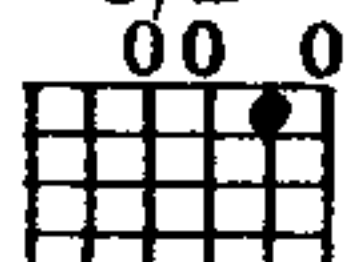
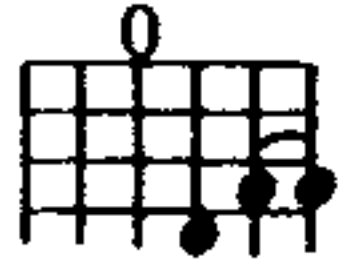


G/D

Dmaj7

C/D

G/D



ange lights_ and a smok - y at - mos - phere.____
sti - tutes,_ but they're power - less on_ their own.____



Cm 3 fr.

Bb

F

Bb

C⁰7 X

D/C X B

F#

D#m 6 fr.

B

The trees and I are shak-
Be - ware the fish -

cresc. *f*

A#m

C# 4 fr.

en by er-man the who's same wind. But where - as the in -
er-man who's cast - ing out his line

Bmaj7

D#m 6 fr.

A#m

trees will lose their with - ered leaves, and I just can't seem to let
to a dried - up riv - er - bed. But don't try to tell him, 'cause he won't

G#m7
4 fr.

D#m
6 fr.

B

A#m

them loose...
be - lieve you.

And they can't
Throw some bread

re - fresh
to the

me,
ducks in - stead.

those
It's

hot
eas -

C#
4 fr.

1. Bmaj7/A#
4 fr.

C#/G#
4 fr.

— winds of the south.
i - er — that way.

Oh, I feel like an al - ien,

mp

Bmaj7/A#
4 fr.

C#/G#
4 fr.

2. Bmaj7

— a stran - ger in an al - ien place... I feel like an al -

decresc. *mp*

D#m
6 fr.

A#m

G#m7
4 fr.

D.S. (instrumental) and fade

ien, a stran - ger in an al - ien place.

cresc.

BEHIND THE LINES

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

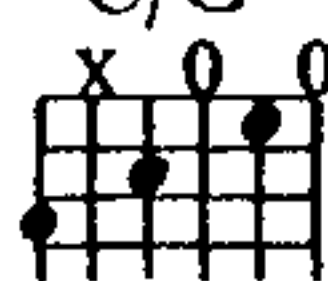
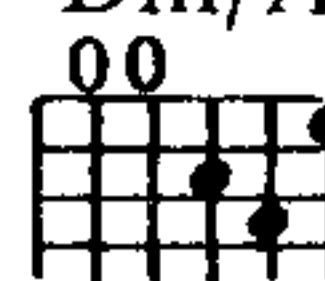
Medium Rock beat

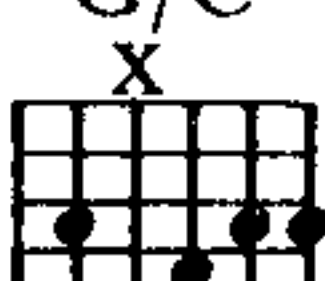
The musical score is arranged in three systems. Each system includes a guitar chord chart at the top, a vocal line in the middle, and a piano accompaniment in the bottom. The piano part consists of a right-hand melody and a left-hand bass line. The guitar chords are: C, F, C/G, F, C/G, Dm/A, G/C, Em, Am, Dm, F, Bb/F, G, C, F, C/G, F.

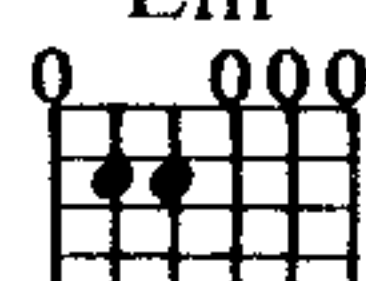
System 1: Chords: C, F, C/G, F, C/G, Dm/A. The piano part starts with a forte (*f*) dynamic. The vocal line begins with a rest.

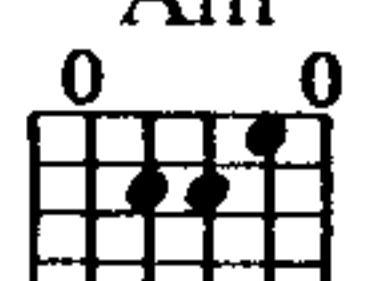
System 2: Chords: G/C, Em, Am, Dm, F. The piano part continues with the same accompaniment.

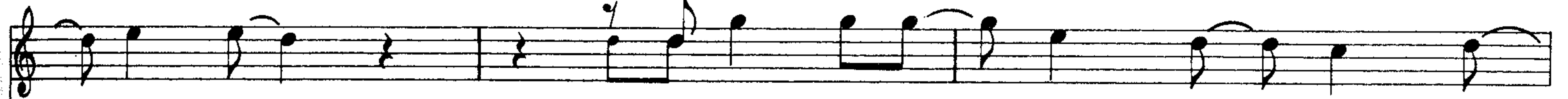
System 3: Chords: Bb/F, G, C, F, C/G, F. The vocal line contains the lyrics: "I held the book — so tight - ly in — It's hot - ter than — I've known —". Below the lyrics is the word "Instrumental" with a line underneath.

C/G  Dm/A 

G/C 


Em 

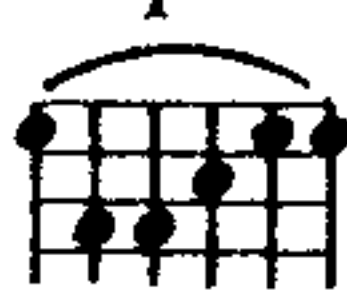
Am 




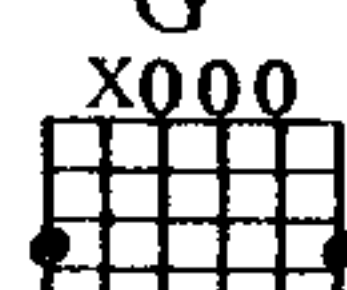
— my hands. — I saw your pic - ture, heard - you call —
 — be - fore. — But I feel so cold, — and — I don't —

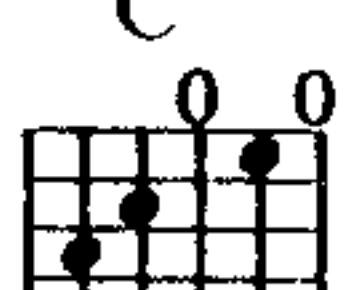


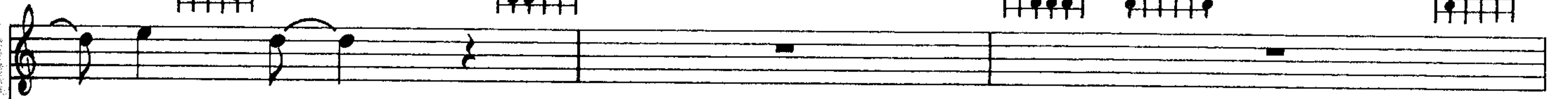

Dm 

F 

Bb/F 


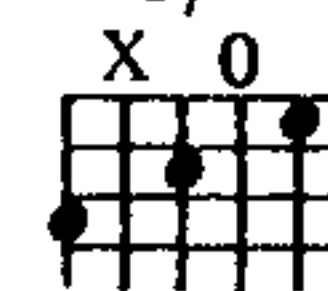
G 

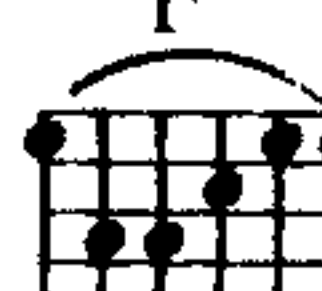
C 

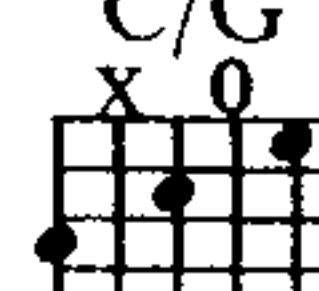


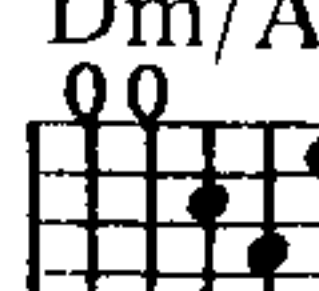
— my name. —
 — know why. —




F  C/G 

F 

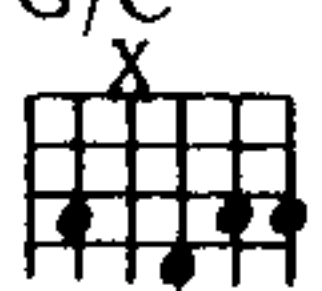
C/G 

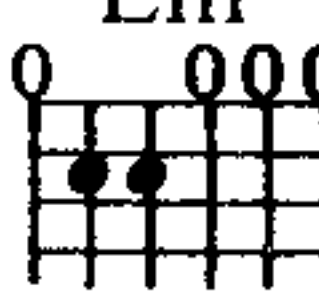
Dm/A 

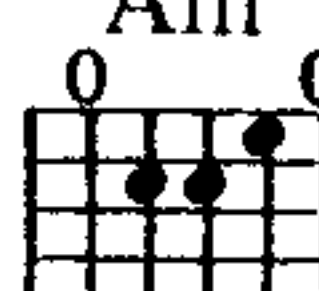


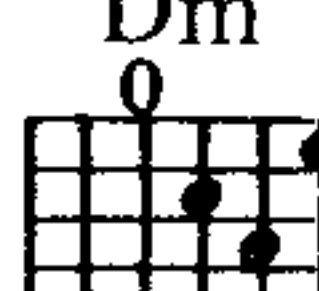
There was some-thing strange. — I could not look — a — way. —
 But if the fire with - in — your heart — can beat — the storm, —
 Oh, so man - y times — since then — I've read — those words, —

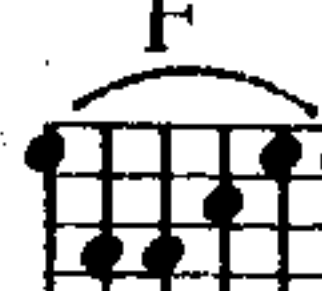




G/C 

Em 

Am 

Dm 

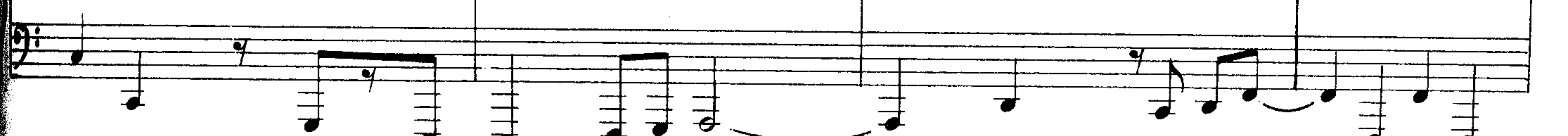
F 

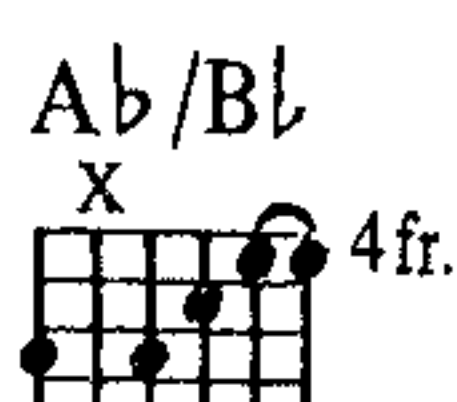
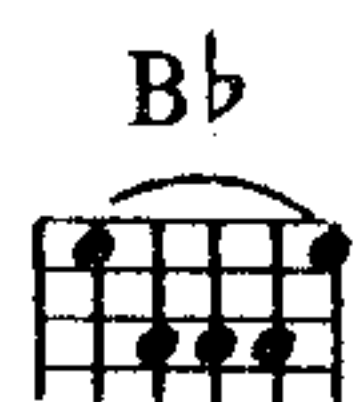
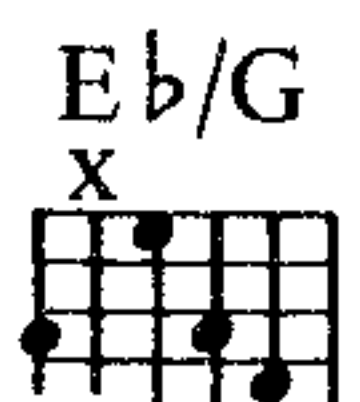
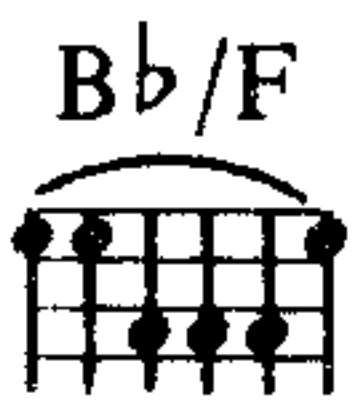
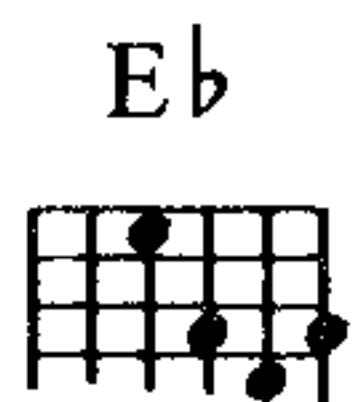
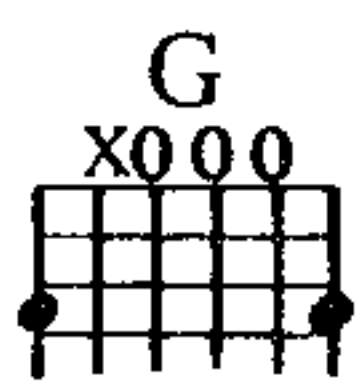
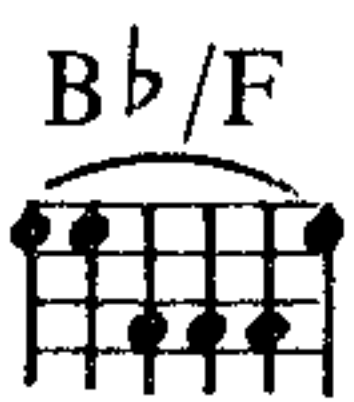
To Coda 



I want - ed to be — there.
 then I real - ly be - lieve — you
 just wait - ing to see — you.

I want - ed to go. —
 could make it right. —
 Can you see me? —

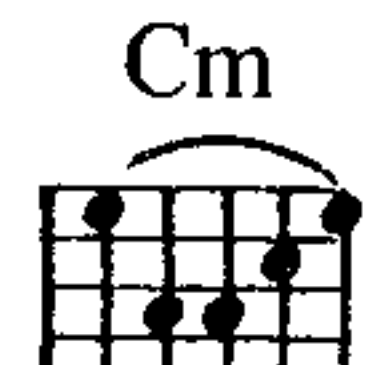
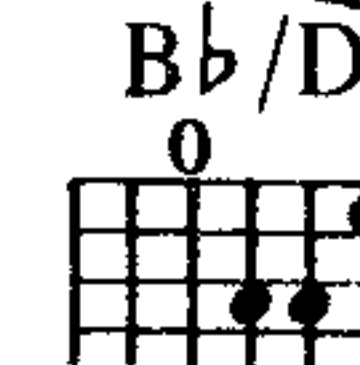
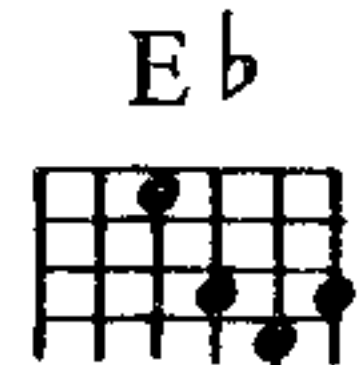
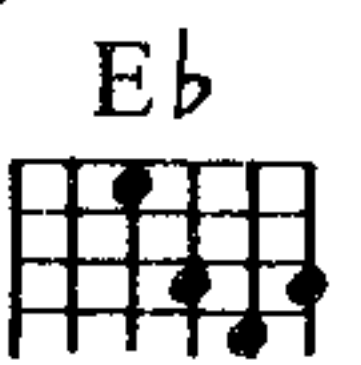





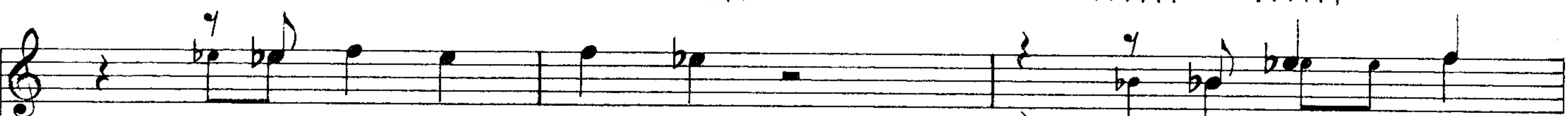
You gave me no warn - ing.
The time has come now.



3 fr.



3 fr.

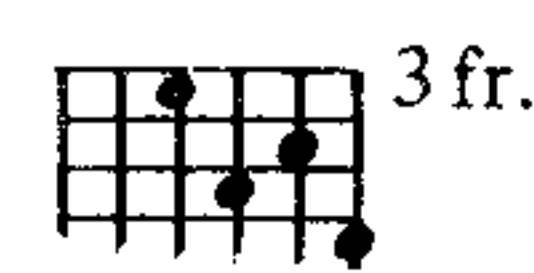


You gave no rea - son.
We must show our feel - ings.

But I was
But I'm look - ing right



Fm7sus4



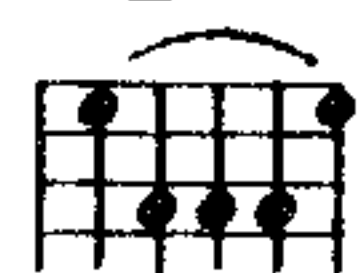
3 fr.

Ab

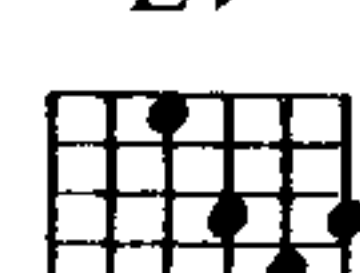


4 fr.

Bb

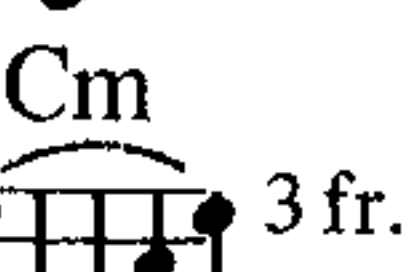


Eb

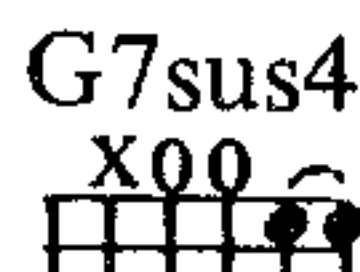


with_ you,
through_ you,

and your right by your side.
heart is emp - ty.

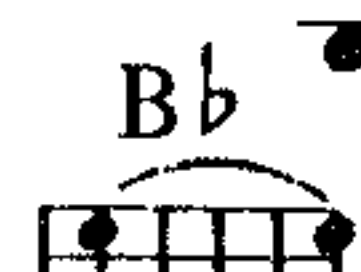


3 fr.



G7sus4

3 fr.



Bb

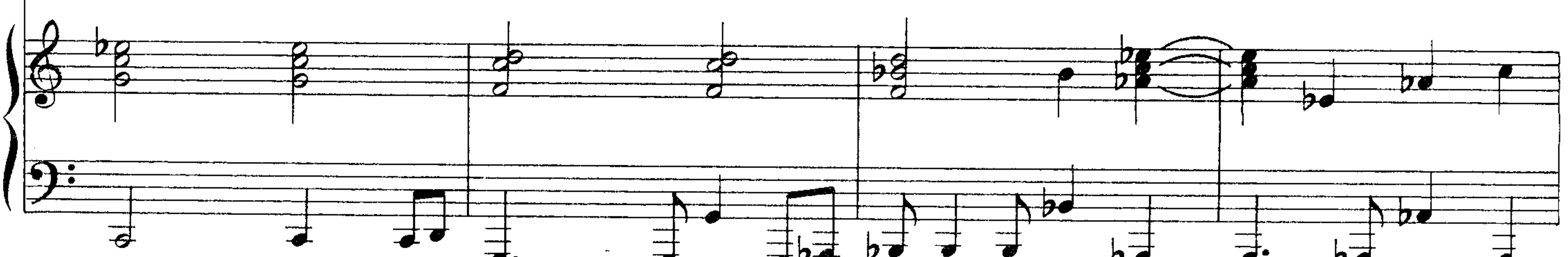


Ab

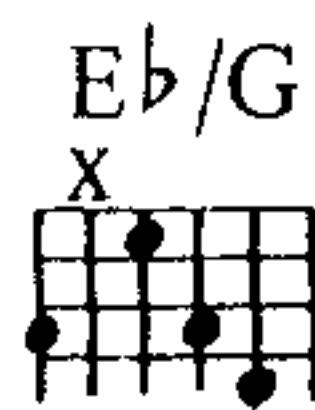
4 fr.



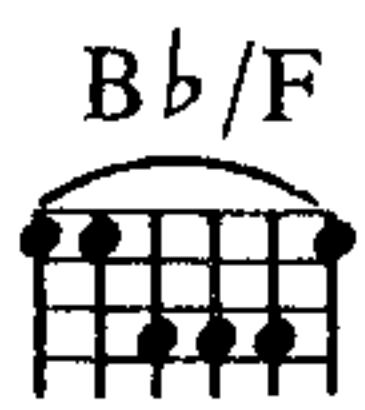
Just give me the strength, and I will help you.
What - ev - er hap-pened to you, - it's too late to change now.



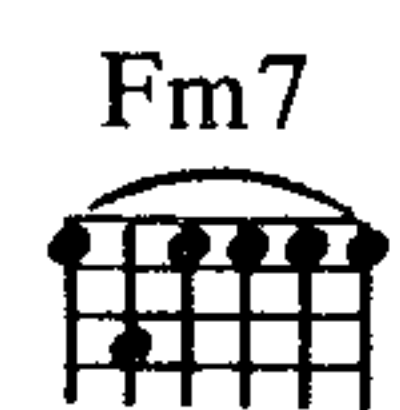
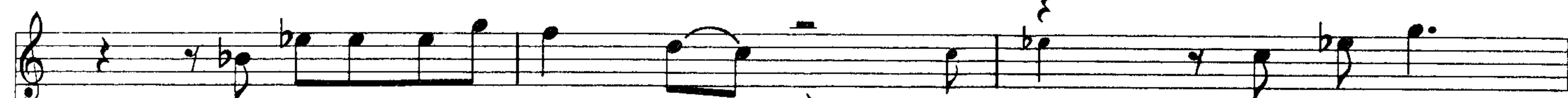
E \flat /G



B \flat /F



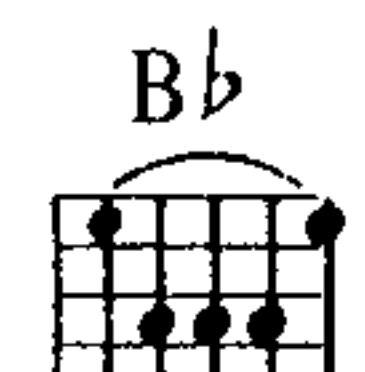
Fm7

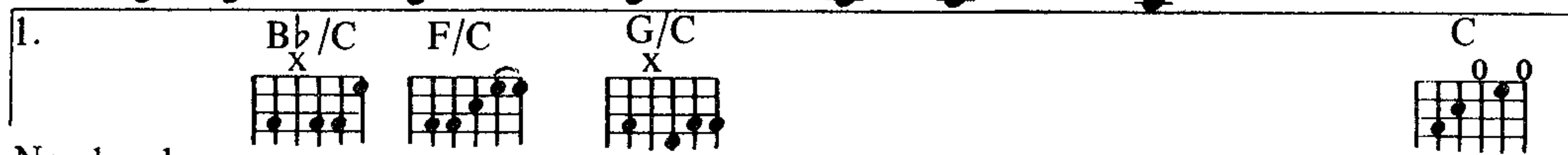
And they can try their hard - est, — 'cause they don't
 There's no-where you can run to, — no place to hide.



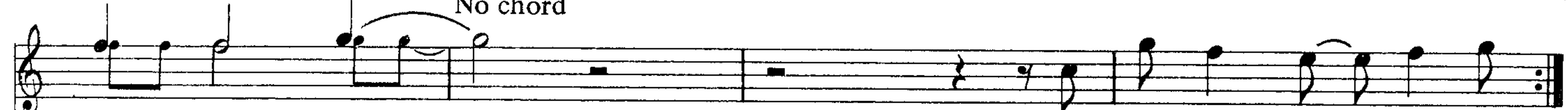
B \flat



1. B \flat /C F/C G/C C



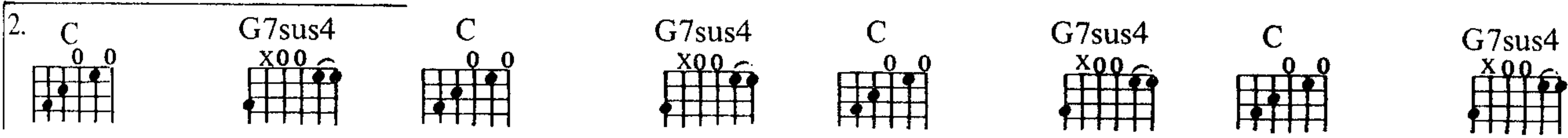
No chord



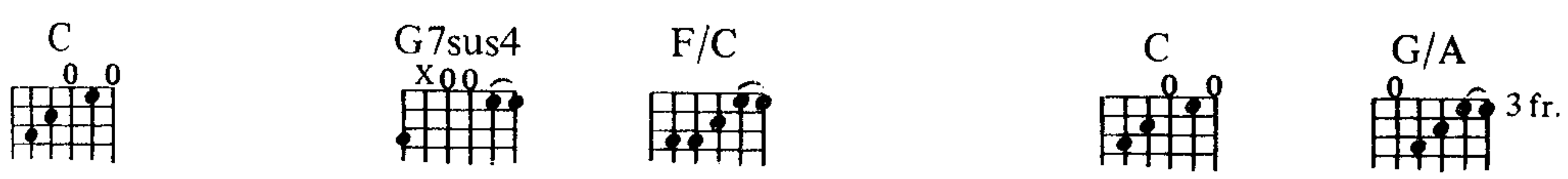
fright - en me. — It's writ - ten in — the book.
 Oh, you let me down. —



2. C G7sus4 C G7sus4 C G7sus4 C G7sus4

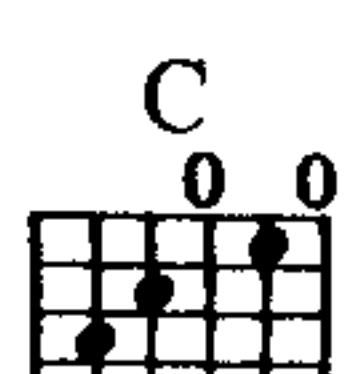
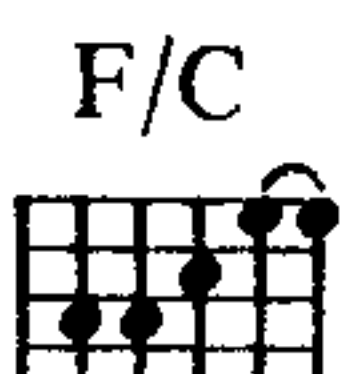
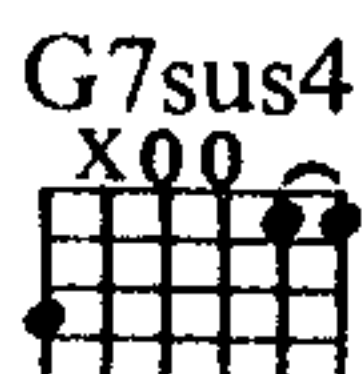
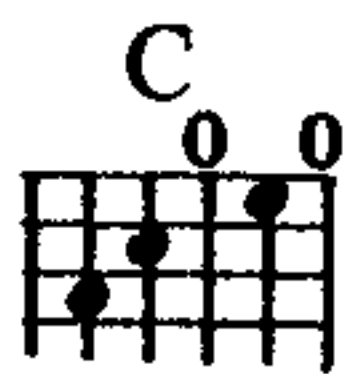
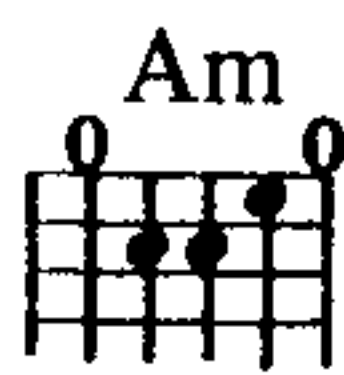



C G7sus4 F/C C G/A 3 fr.




But wait a min-ute. I — don't un - der - stand. — I'm get - ting strong-er, so

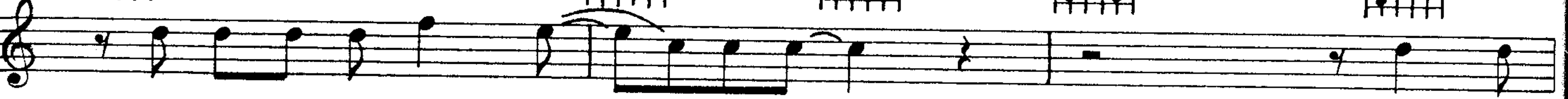
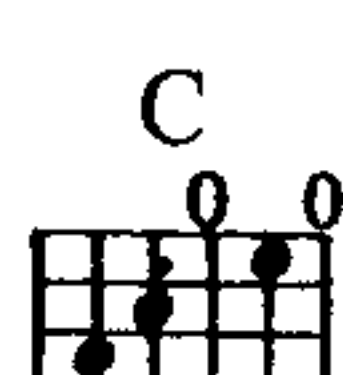
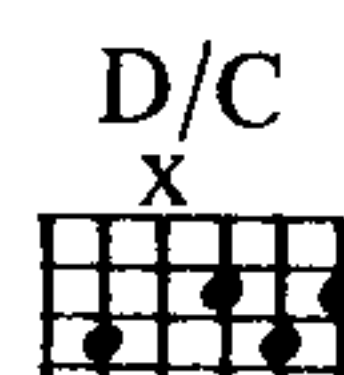
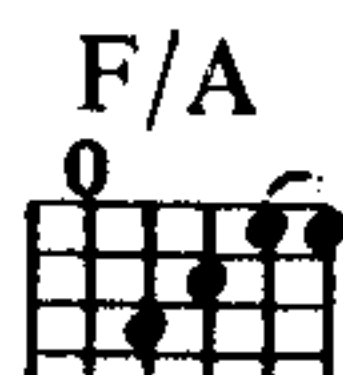
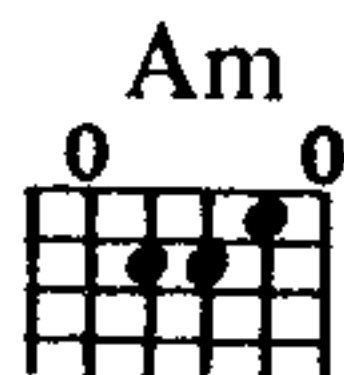
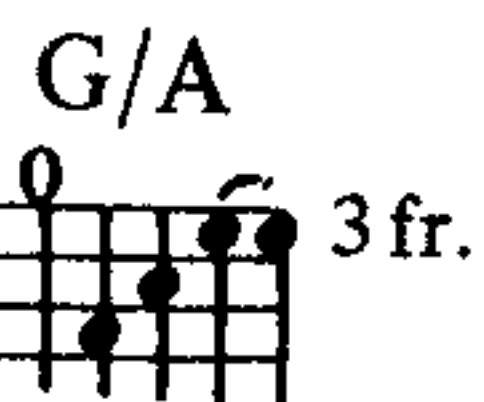




grab my hand.

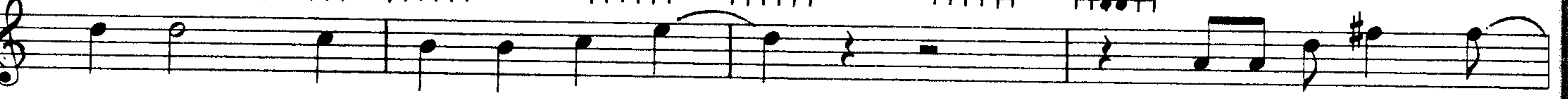
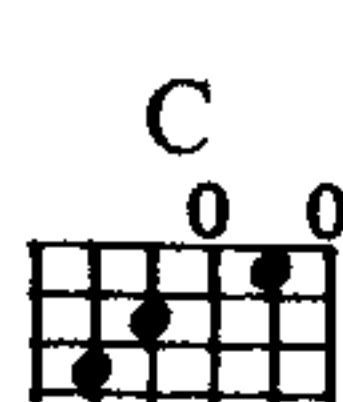
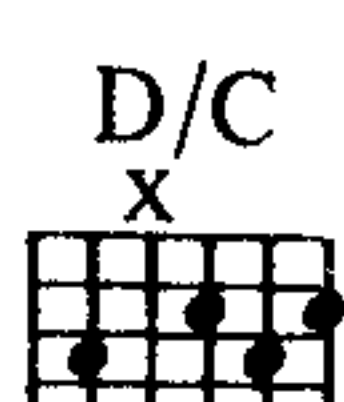
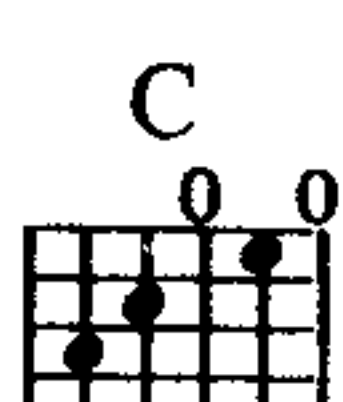
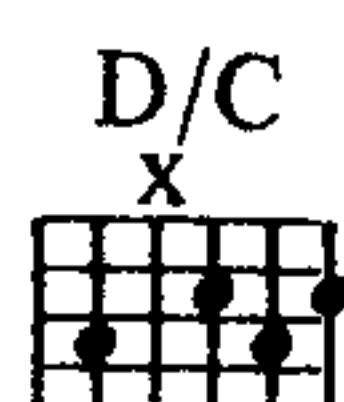
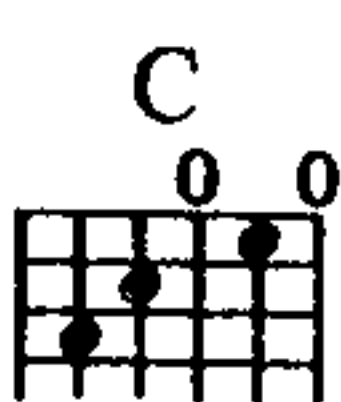
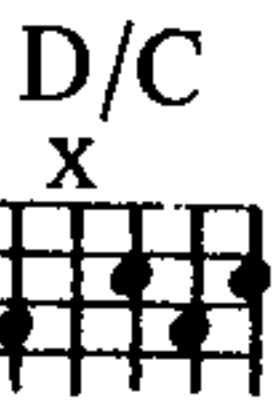
Don't want to leave you,

don't want to go,



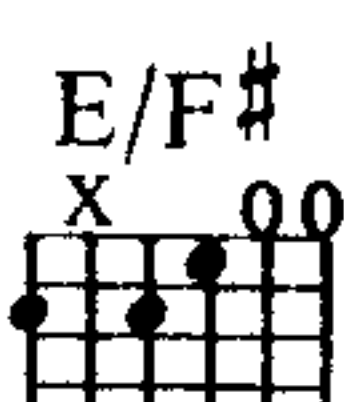
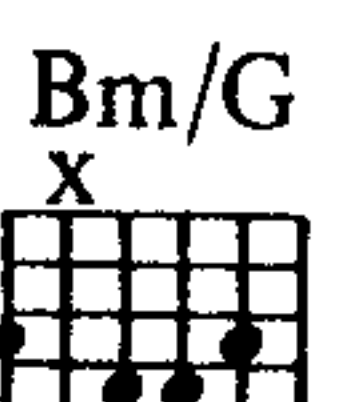
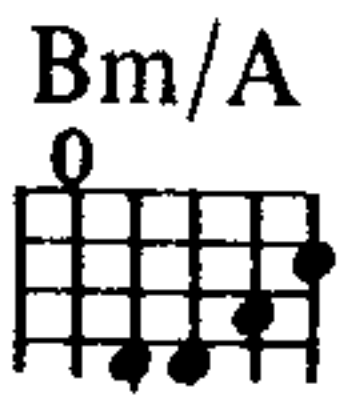
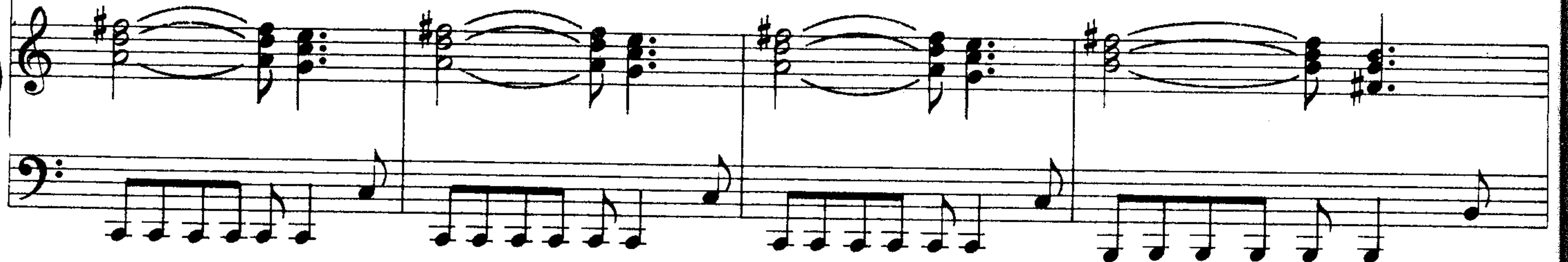
but I'm a - los - ing all con - trol.

Can't you



see me? I'm slip - pin' a - way.

I can on - ly stay



if you've the will to keep me here.



F/G G/C F/C C B♭maj7/C

C7 F/C G C B♭/F G C

3fr. 3fr. 3fr.

D. S. al Coda Coda

It's writ - ten in — the book.

F/C C F/C C Dm/C G/C Em/C

Am/C Dm/C F/C 1. B♭/C G/C C 2. B♭/C G/C

MAN ON THE CORNER

By
PHIL COLLINS

Moderately bright

Db Ebm Dbsus9/F Gbsus2 Gb Db Ebm Dbsus9/F Gb

4 fr 6fr 4 fr 6fr

Db Ebm Dbsus9/F Gbsus2 Gb Db Ebm

4 fr 6fr 4 fr 6fr

See the } lone - ly man there on the cor - ner. What he's wait - ing for
he's a }

Dbsus9/F Gb Db Ebm Dbsus9/F Gbsus2 Gb

I don't know... But he waits ev - er - y day... now...-

Db Ebm Dbsus9/F Gb Gb/Ab

4 fr 6fr

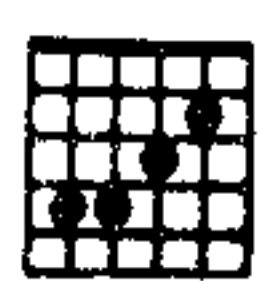
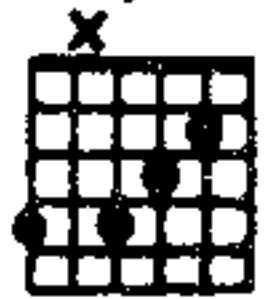
He's just wait - ing for some - thing to show... And no - bod - y knows.

Db/Ab

Gb/Ab

Gb/Db

Abm/Db



Musical staff with lyrics: — him, and no-bod-y cares, — 'cause there's no hid - in' place, -

Piano accompaniment for the first system

Eb/Db

Abm/Db

To Coda

Db

Ebm



Musical staff with lyrics: there's no hid - in' place — for you... Look-in' ev - 'ry -

Piano accompaniment for the second system

Db sus9/F

Gb sus2

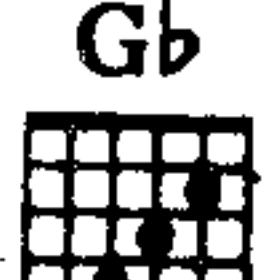
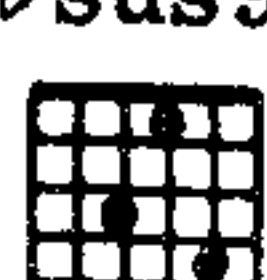
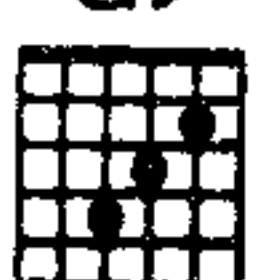
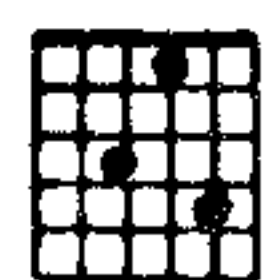
Gb

Db

Ebm

Db sus9/F

Gb



Musical staff with lyrics: where at no — one, — he sees ev - 'ry - thin' and noth - in' at all. — Oh, —

Piano accompaniment for the third system

Db

Ebm

Db sus9/F

Gb sus2

Gb

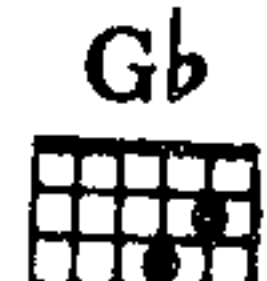
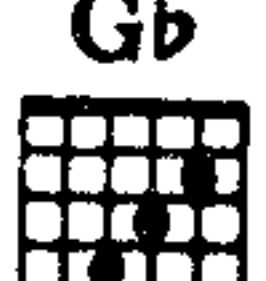
Db

Ebm

Db sus9/F

Gb

D. S. al Coda



Musical staff with lyrics: when he shouts no-bod-y lis - tens. — Where he leads no one will go. — Oh, —

Piano accompaniment for the fourth system

Coda

Chords: Cb, Db/Cb, Cb maj7

for you — and me. — Are we just —

Chords: Bbm, Ab/Bb, Bbm7, Cb, Db/Cb, Cb maj7

— like all — the rest? — We're look - in' too hard — for some -

Chords: Bbm, Ab/Bb, Bbm7

thin' he's got, — or mov - in' too fast — to rest. — But like a

Chords: Db/Cb, Abm7/Cb

mon - key on your back, you need — it. But do you love it e - nough — to leave —

Db Ebm Dbsus9/F Gbsus2 Gb

it all? Just like the lone-ly man there on the cor-ner.

Db Ebm Dbsus9/F Gb Db Ebm

What he's wait-ing for I don't know... But he waits

Dbsus9/F Gbsus2 Gb Db Ebm 1.2. Dbsus9/F Gb

ev-er-y day now... He's just wait-ing for some-thin' to show...

3. Repeat and fade Db Ebm Dbsus9/F Gbsus2 Gb Db Ebm Dbsus9/F Gb

some-thin' to show...

ILLEGAL ALIEN

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

Moderately fast

Bb Eb/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

Instrumental

1. Bb Eb/Bb F/Bb | 2. Bb Eb/Bb F G D

Got out of bed, was-n't
 I got a cous - in and

Bb F C Cm Bb

feel - ing too good, - with my wal - let and my pass - port, a new pair of shoes. _____
 she got a friend - who thought that her aunt knew a man who could help. _____

G x000 D 0 Bb F C 0 0

The sun is shin - ing so I head for the park with a bot - tle of Te - qui - la and a
 At his a - part - ment I knocked on the door with a bot - tle of Te - qui - la and a
 He would - n't come out un -

1. Cm 3fr. Bb 2. Cm 3fr. Bb Bb/F Eb/F

new pack of cig - a - rettes. til he got paid. Now,

Bb/F Eb/F Bb/F Eb/F Bb/F Eb/F

don't tell an - y - bod - y what I want to do. If

Bb/F Eb/F Bb/F Eb/F Bb/F Eb/F

they find out, you know that they'll nev - er let me through.

Bb/F

Eb/F

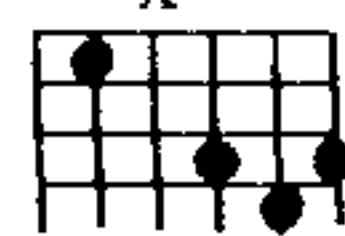
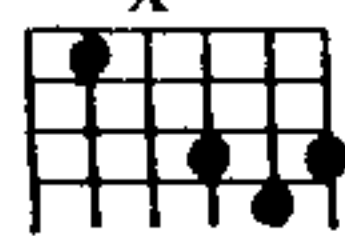
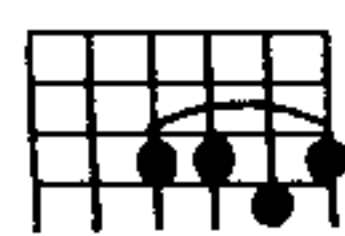
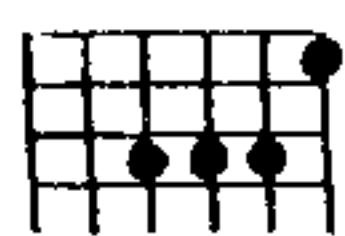
Bb

Eb/Bb

Bb

Eb/Bb

F/Bb



It's no fun — be - ing an il -

Bb

Eb/Bb

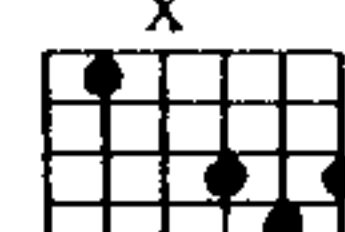
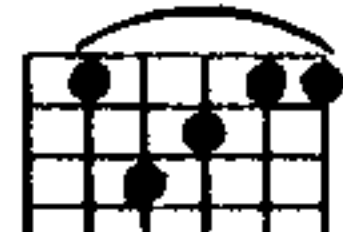
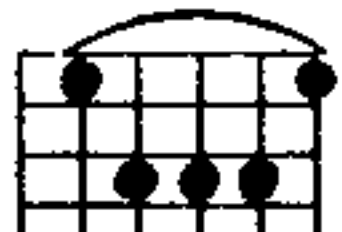
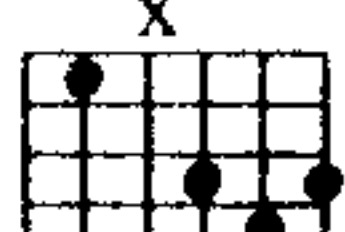
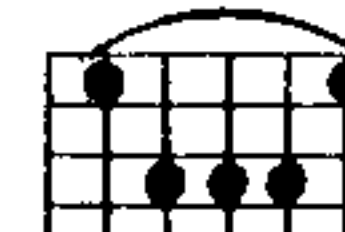
Bb

Eb/Bb

F/Bb

Bb

Eb/Bb



le - gal al - i - en. No, it's no fun.

Bb

Eb/Bb

F/Bb

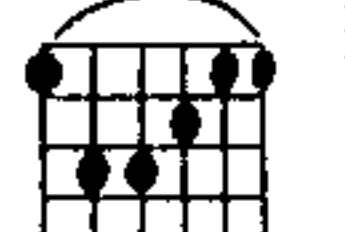
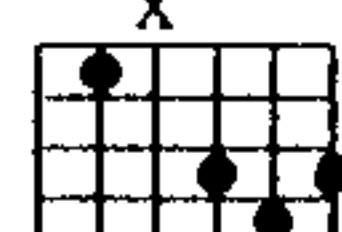
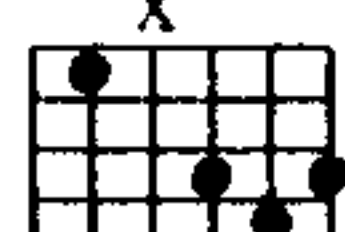
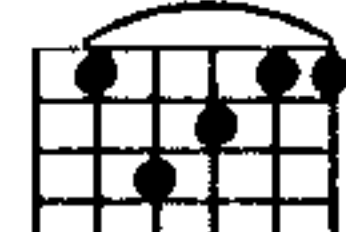
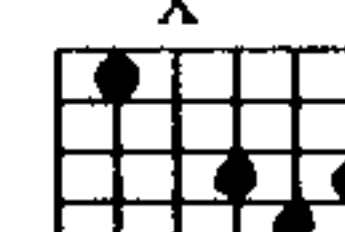
Bb

Eb/Bb

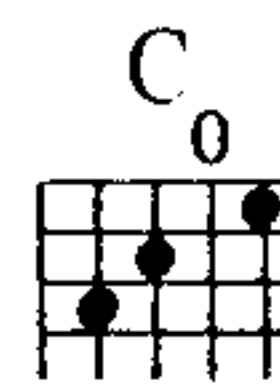
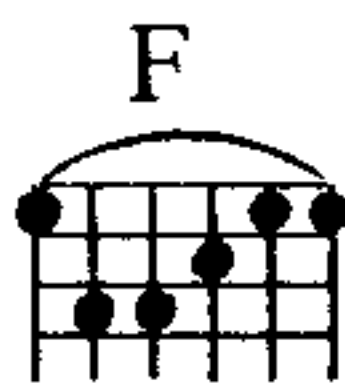
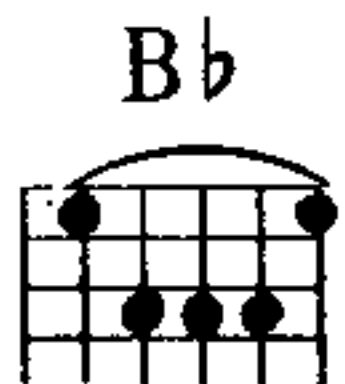
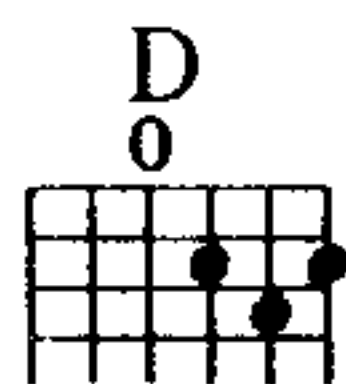
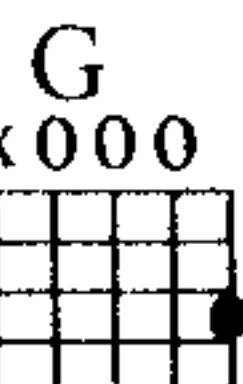
Bb

Eb/Bb

F



be - ing an il - le - gal al - i - en.



Down at the of - fice, had to fill out the forms. — A pink one, a red one, the

Cm 3fr. Bb G x000 D Bb F

col - ours you choose. Up to the count - er to see what they think. They said,

C 0 0 Cm 3fr. Bb Bb/F Eb/F

"It does - n't count, man; it ain't writ - ten in ink." I

Bb/F Eb/F Bb/F Eb/F Bb/F Eb/F

don't trust an - y - bod - y, least not a - round here.

Bb Eb/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

It's no fun be - ing an il - le - gal al - i - en.

Bb Eb/Bb F/Bb Bb Eb/Bb Bb Eb/Bb F/Bb Bb Eb/Bb

It's no fun — be - ing an il - le - gal al - i - en.

Bb Eb/Bb F/Bb Bb Ab 4fr.

An il - le - gal al - i - en.

G(no 3rd)
xx0

G(no 3rd)/F
xx0

O. K.

G(no 3rd)/C
x0

G(no 3rd)/Eb



1. G(no 3rd)/D

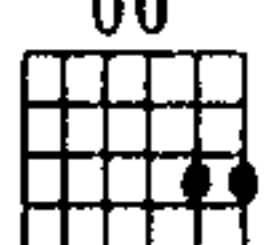


G(no 3rd)/F

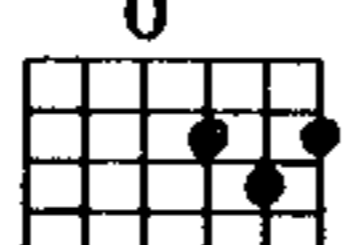


Musical notation for the first system, including treble and bass staves with notes and rests.

2. G(no 3rd)/D



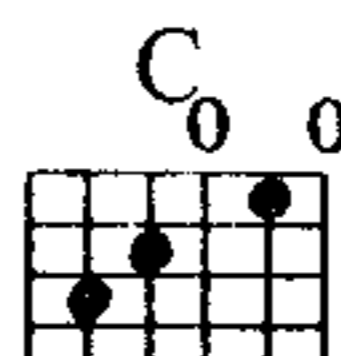
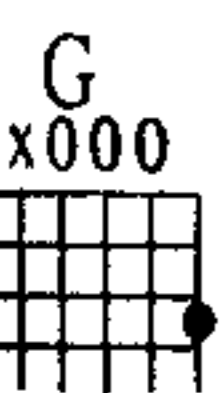
D



Musical notation for the second system, including treble and bass staves.

Con - sid - er - a - tion
Keep - your sus - pi - cions. I've

Musical notation for the third system, including treble and bass staves.

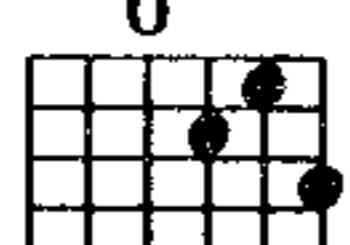


Musical notation for the fourth system, including treble and bass staves.

for seen your fel - low man - would not hurt
that look be - fore. - But I ain't done an - y - bod -
wong -

Musical notation for the fifth system, including treble and bass staves.

D7sus4



Musical notation for the sixth system, including treble and bass staves.

y. now. Sure fits in - with my - plan.
Is that such - a sur - prise?

Musical notation for the seventh system, including treble and bass staves.

D
0

G
x000

But I've over the bor - der, there lies the prom - ised land,
got a sis - ter who'd be will - ing to o - blige.

C
0 0 0

where ev - 'ry - thing - comes eas - y.
She will do an - y - thing, - now, to

D7sus4
0

No chord

Bm

You just hold - out your - hand.
help me get to the out - side.

Em
0 0 0 0

D
0

A
0 0

Bm

Em 0 000 D 0

1. A 0 0 2. A 0 0

Bb/F Eb/F Bb/F Eb/F Bb/F Eb/F

So don't tell— an - y - bod - y what I wan-

Bb/F Eb/F Bb/F Eb/F Bb/F Eb/F

na do. If they— find out,— you know that they'll

Bb/F Eb/F Bb/F Eb/F *D.S. and fade*

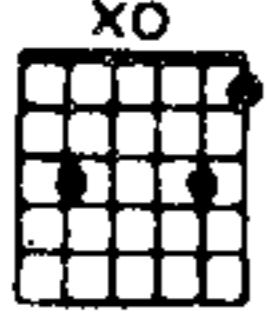
nev - er let— me through. Be - cause - a

ABACAB

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately bright

Cm^{sus4}
sus2



Fm7



Sheet music for guitar and piano. The score is in 4/4 time and consists of five systems. Each system includes a guitar staff and a piano grand staff (treble and bass clefs). The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The guitar part is primarily accompaniment, with some melodic lines in the later systems. Chord diagrams are provided for various chords: Cm^{sus4} sus2, Fm7, G7^{sus4}, C, Bb/C, and C.

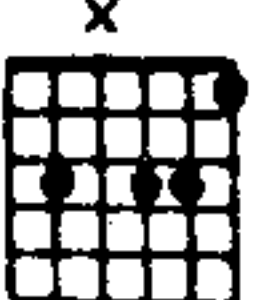
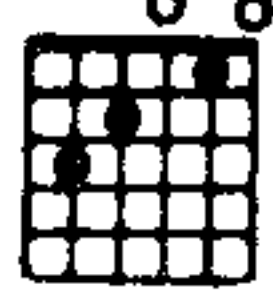
Look up on the wall,
If you're wrap - pin'
It's an il - lu - sion.

there on the floor,
up the world.
It's a game.

Bb/C

C

Bb/C

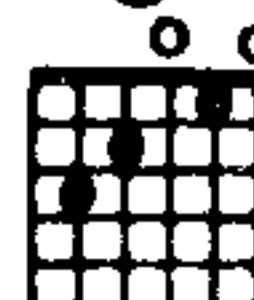
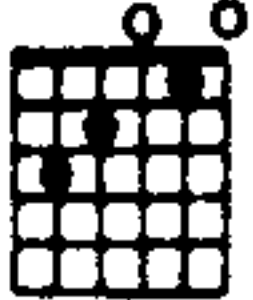


un - der the pil - low, —
'cause you've tak - en —
or re - flec - tion —

C

Bb/C

C



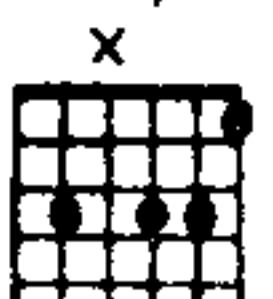
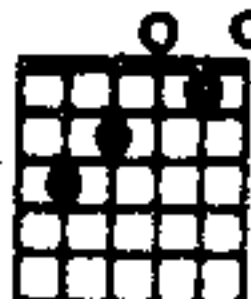
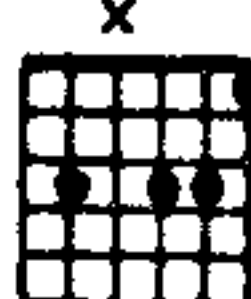
be - hind the door. —
some-one else - 's girl, —
of some-one else - 's name. —

There's a crack in the mir -
when they turn on the pil -
When you wake in the morn -

Bb/C

C

Bb/C



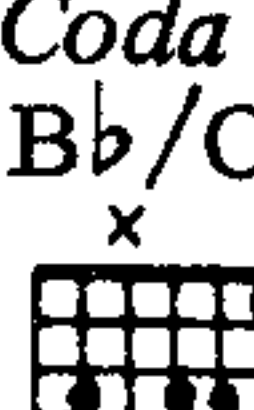
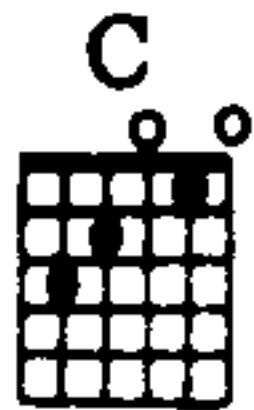
ror.
low,
in',

Some-where there's a hole in a win - dow-pane.
e - ven when they an - swer the tel - e - phone,
wake and find you're cov - ered with cel - lo - phane,

To Coda

Bb/C

C



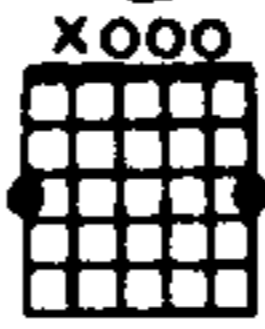
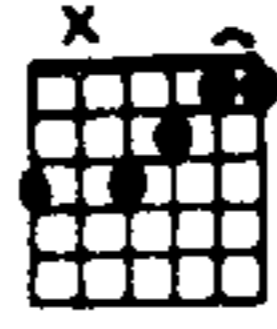
Do you think I'm to blame? —
don't you think that by now... —
well, there's a hole in there some -

Tell —
Tell —

F/G

G

F/G



me, do you think I'm to blame? — }
me, don't you think that by now... — }

(When we do it) you're nev-

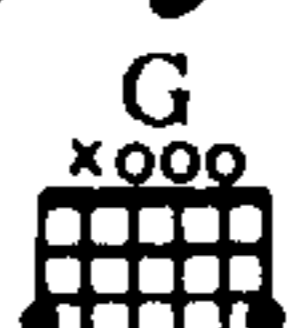
er there.

(When you show it) you stop — and stare. —

(Ab - a - cab) he's in an - y - where.

(Ab - a - cab.)

(Ab - a - cab) does - n't real - ly care. —

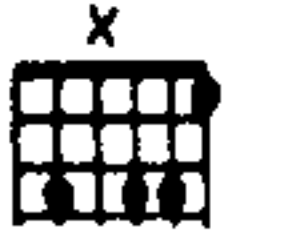
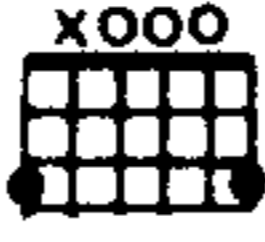
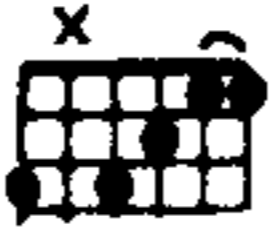


F/G

G

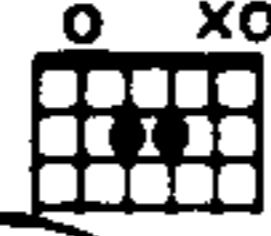
1.

Bb/C

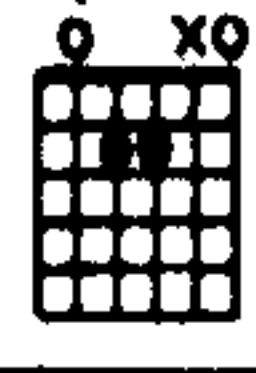


2.

Am(no 3rd)



Am(no 3rd)

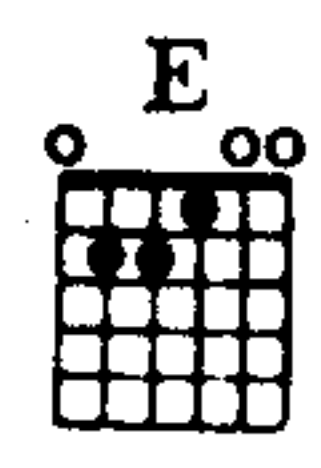


Musical notation for the first system, including a treble clef staff with whole notes and a grand staff with piano accompaniment.

Musical notation for the second system, including a treble clef staff with whole notes and a grand staff with piano accompaniment.

No chord

Musical notation for the third system, including a treble clef staff with whole notes and a grand staff with piano accompaniment.



Do you want it? You got it. Now you know. Do you

Musical notation for the fourth system, including a treble clef staff with notes and chords, and a grand staff with piano accompaniment.

N. C.

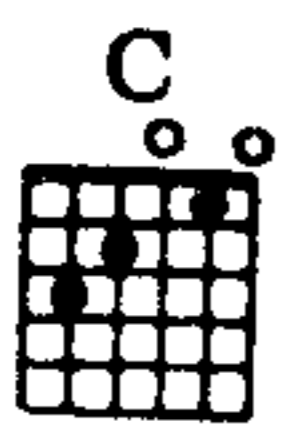
want it? You got it. Now you know. —

D. S. $\frac{3}{8}$ *al Coda*

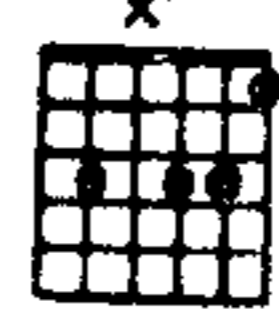
Bb/C



Coda



Bb/C



where.

Yeah, there's a hole in there some - where.

Ba-

Bb/C



C

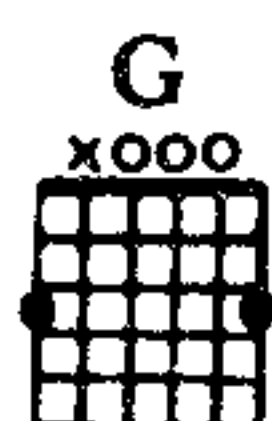
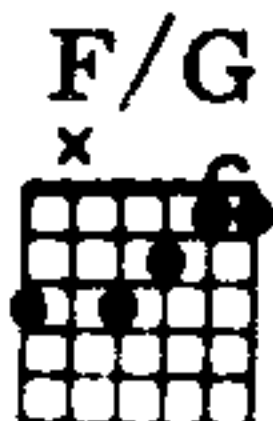
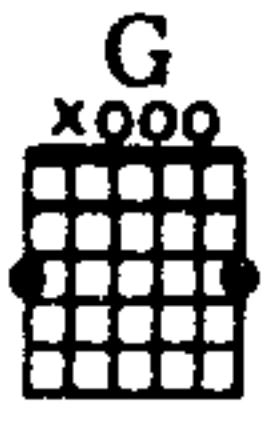


F/G

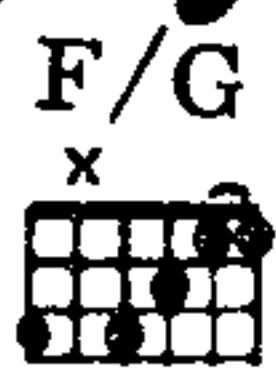
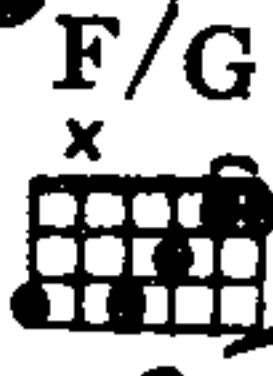


by, there's a hole in there some - where. —

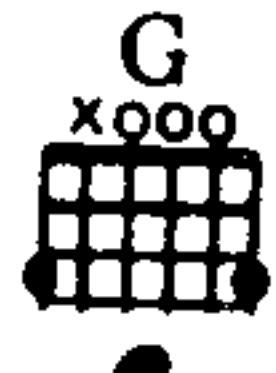
Now, there's a hole in there some-



where. (When we do it) you're nev - er there.



(When you show it) you stop — and stare. — (Ab - a - cab) he's in an -



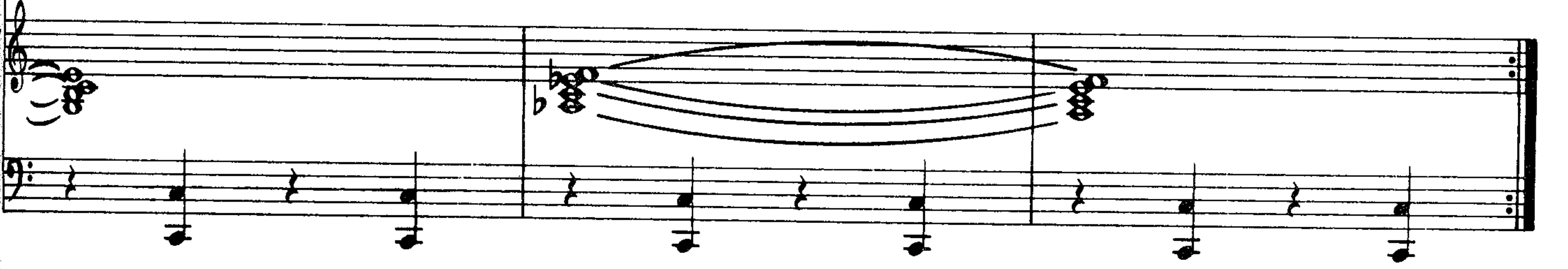
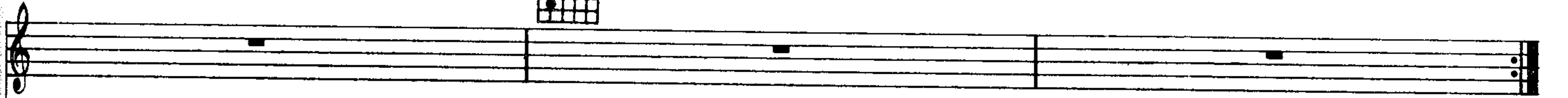
Repeat and fade



y - where. (Ab - a - cab.)



Fm7/C



LIVING FOREVER

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

♩ = 98

Ab/Bb Eb/Bb Bb Ab/Bb Eb/Bb Ab/Bb
 fr4 fr3^xx x fr4 fr3^xx fr4

This system contains the first system of music. It features a guitar part with a treble clef and a 4/4 time signature. Above the staff are six guitar chord diagrams: Ab/Bb (fr4), Eb/Bb (fr3^xx), Bb (x), Ab/Bb (fr4), Eb/Bb (fr3^xx), and Ab/Bb (fr4). Below the guitar staff is a piano accompaniment with a grand staff (treble and bass clefs) in 4/4 time, marked *mf*. The piano part consists of chords and moving lines in both hands.

Ab/Bb Eb/Ab Bb Gb Eb Bb
 fr4 fr3^xx x fr3^xx x x

This system contains the second system of music. It features a guitar part with a treble clef and a 4/4 time signature. Above the staff are six guitar chord diagrams: Ab/Bb (fr4), Eb/Ab (fr3^xx), Bb (x), Gb (fr3^xx), Eb (x), and Bb (x). Below the guitar staff is a piano accompaniment with a grand staff in 4/4 time. The piano part continues with chords and moving lines in both hands.

Bb Cm/Bb
 x fr3^xx

This system contains the third system of music. It features a guitar part with a treble clef and a 4/4 time signature. Above the staff are two guitar chord diagrams: Bb (x) and Cm/Bb (fr3^xx). Below the guitar staff is a piano accompaniment with a grand staff in 4/4 time. The piano part continues with chords and moving lines in both hands.

I'm feel - ing so con - fused to - day, —
 I heard it on the ra - di - o, —
 I think I'll change my life to - day, —

This system contains the fourth system of music. It features a guitar part with a treble clef and a 4/4 time signature. Above the staff are two guitar chord diagrams: Bb (x) and Cm/Bb (fr3^xx). Below the guitar staff is a piano accompaniment with a grand staff in 4/4 time. The piano part continues with chords and moving lines in both hands.

F/B^b



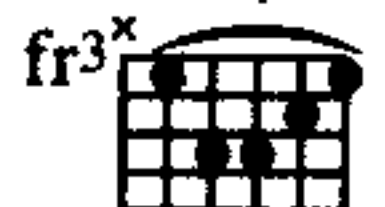
B^b



they've gone___ and changed___ the rules___ a - gain._____
 too much of what___ they said was - n't so._____
 gone are___ the times___ of tak - ing care.____



Cm/B^b



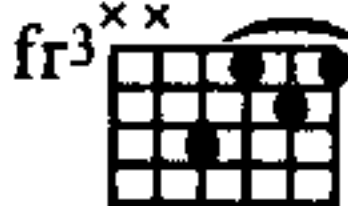
'Cos in my life I'm try - ing hard___ to do___ it all,___ so I___
 And now we've got to do those things,___ that___ they thought___ be - fore___
 And I really don't need a rea - son why,___ 'cos all___ I need___ is all___



A^b/B^b



E^b/B^b

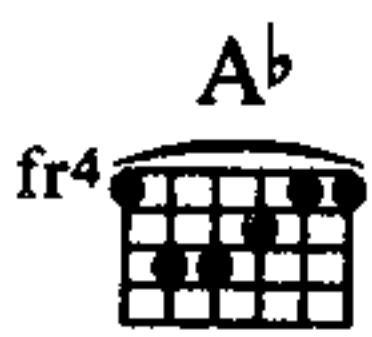


_____ can re - main___ heal - thy and sane.____ I'll live for -
 _____ were so wrong,___ to be heal - thy and strong:___ And live for -
 _____ in a day,___ sur - vive in a way, or just 'til to -

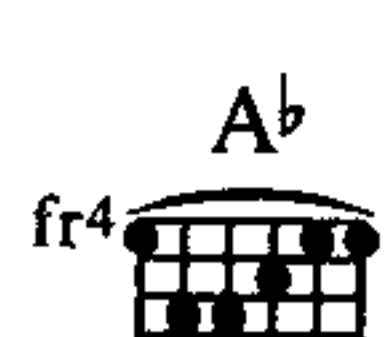
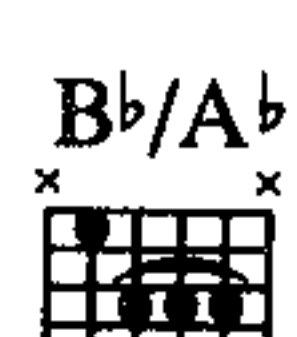
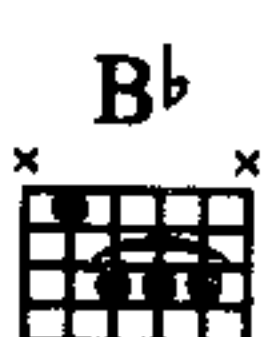
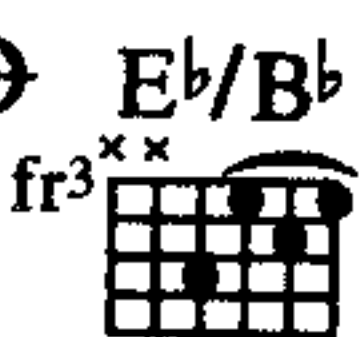


3

3

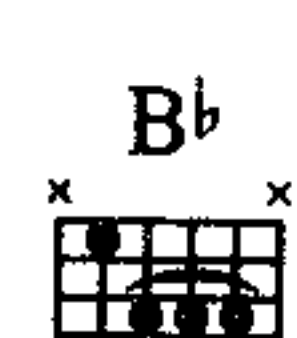
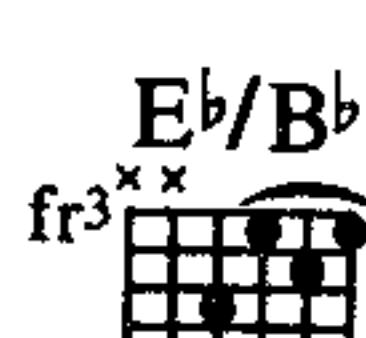
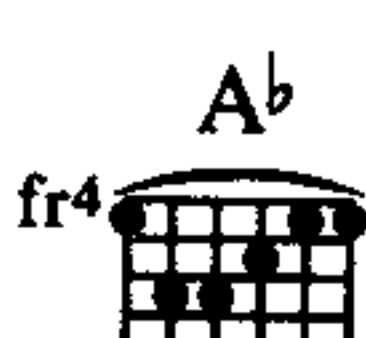
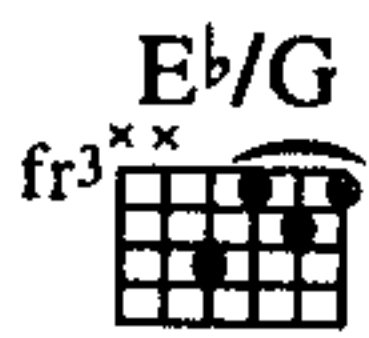


To Coda



ev - er,
ev - er,
mor - row,

al - ways one more to - mor - row.
al - ways one more to - mor - row.

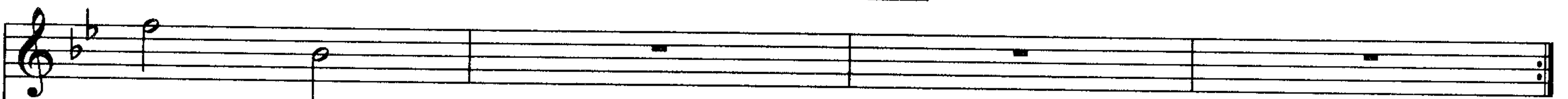
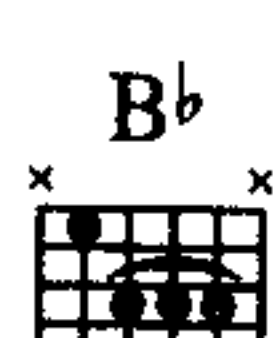
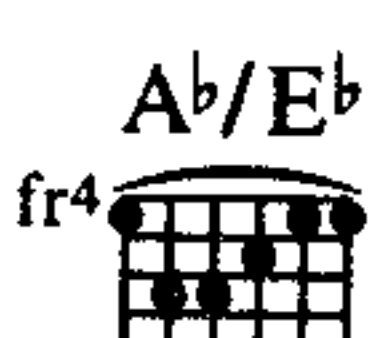
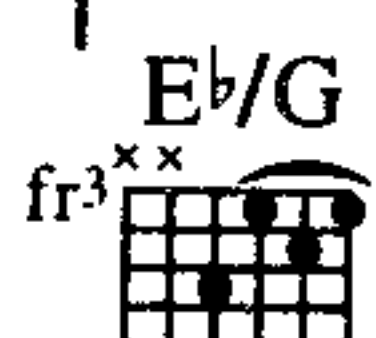
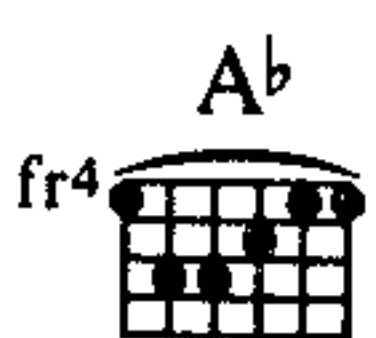
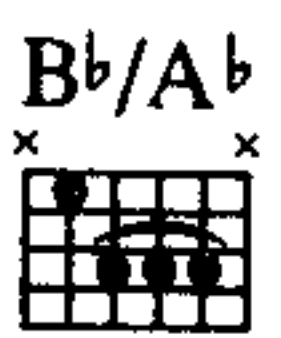


Liv - ing for - ev - er,
Liv - ing for - ev - er,

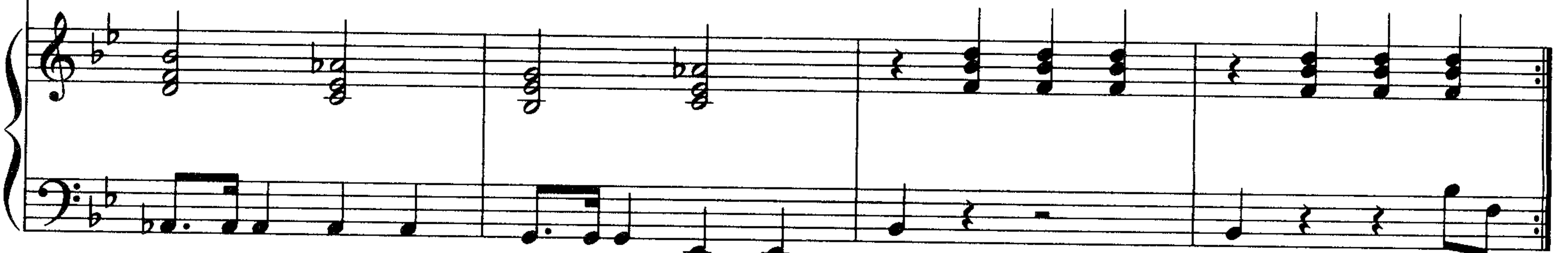
al - ways one more to -
al - ways one more to -



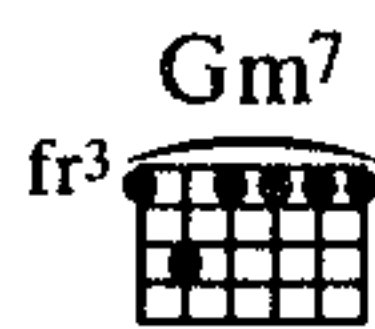
1.



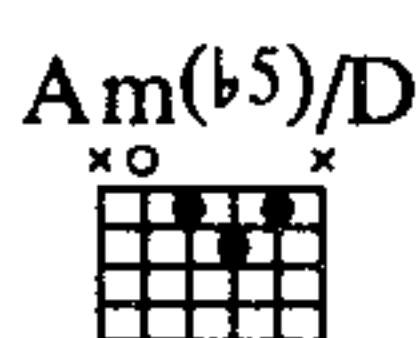
mor - row.
mor - row.



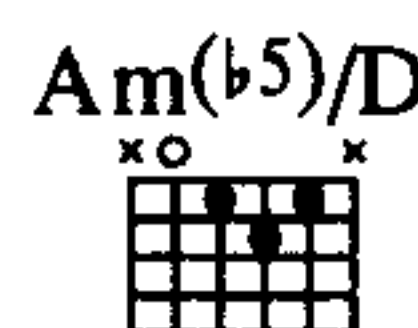
2.



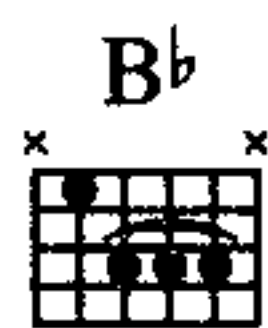
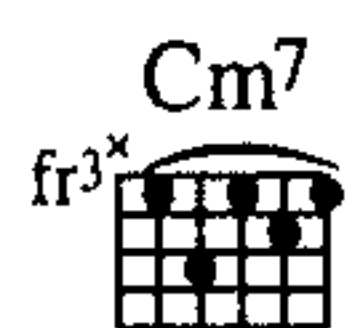
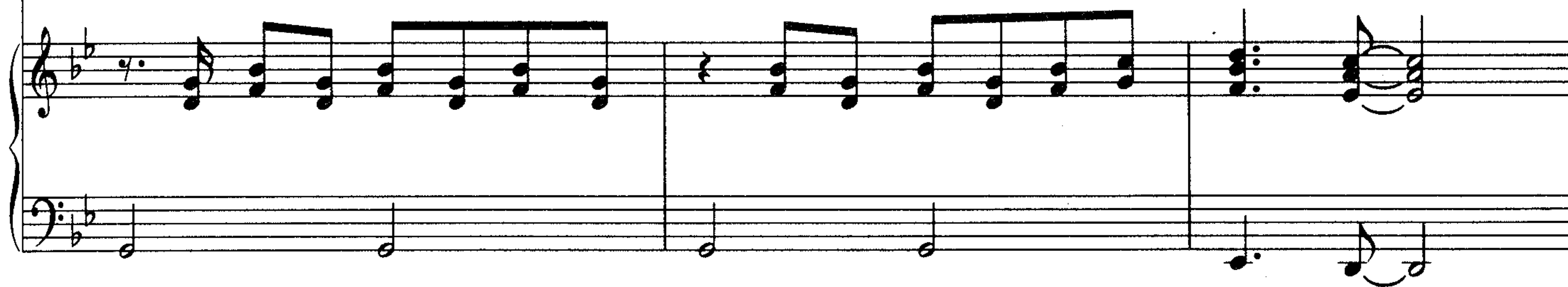
Well I know we don't need you, I know we don't be - lieve you,



you don't real - ly have the ans - wers. You think you know bet - ter,



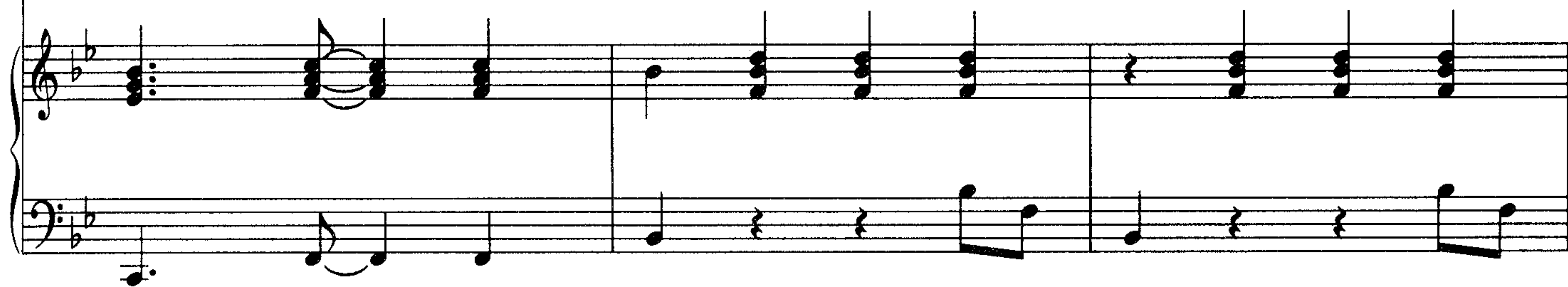
you think it real - ly mat - ters, you just want to rule o - ver



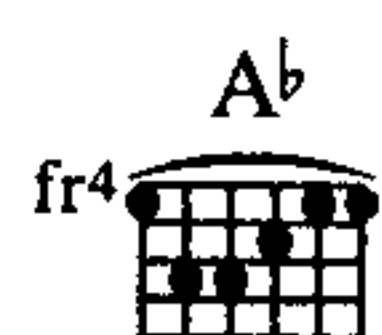
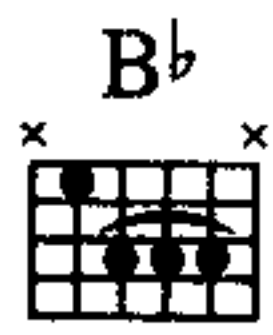
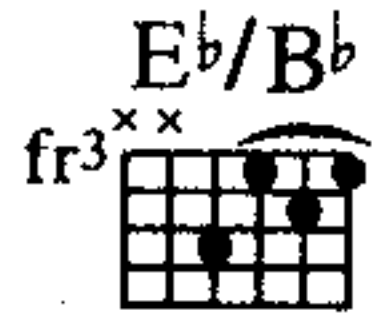
D. al Coda



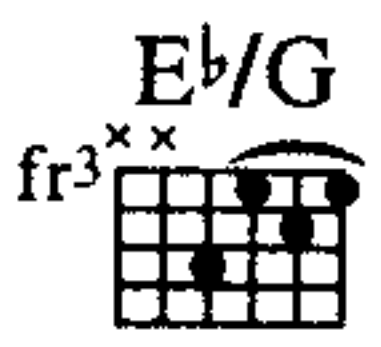
ev - ery - bod - y's lives.



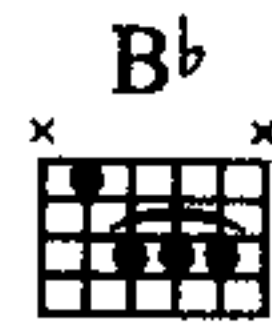
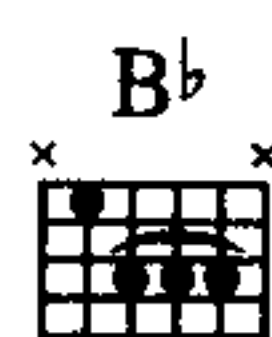
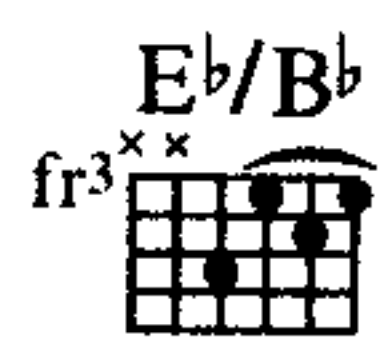
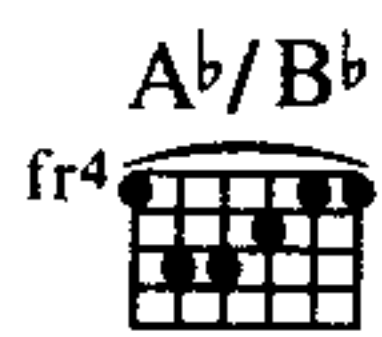
Coda ⊕



Do you real - ly want to live for - ev - er?



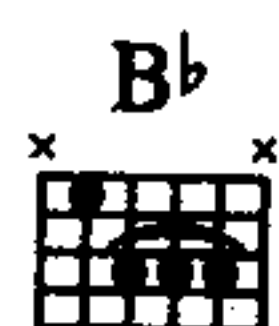
Repeat ad lib.

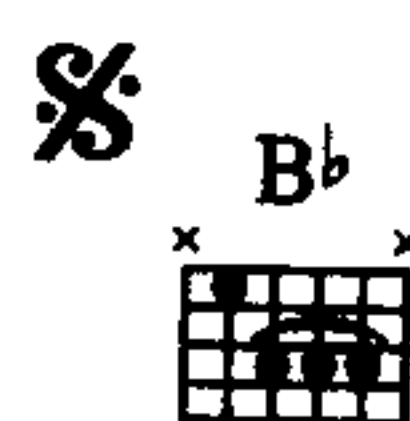
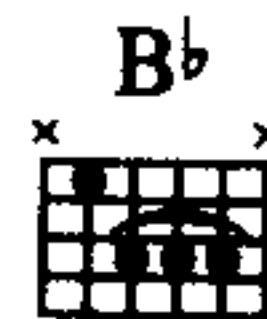
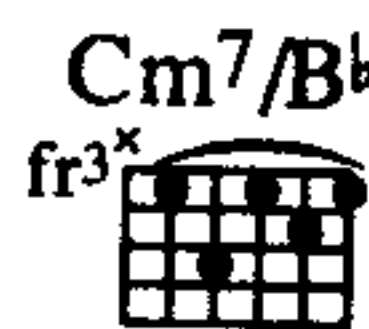
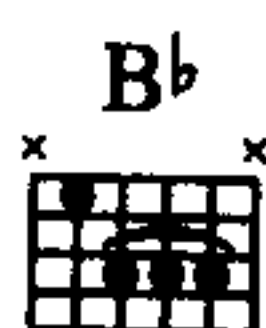
FADING LIGHTS

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

♩ = 108



mp

1. An - oth - er time — it might have been so dif - ferent,
See block lyrics for verses 2&3

F/B^b



Cm7/B^b



B^b



oh if on - ly

we could do__ it all a - gain.

F/B^b



Cm7/B^b



But now _____

it's just _____ an - oth - er fa - ding mem - ory,

F/B^b



Cm7/B^b



B^b



out of fo - cus,

though the out - line _____ still re - mains.

CHORUS: A^bmaj7/B^b



A^b/B^b



Fm/B^b



Far

a - way,

a - way. _____

B^b A^bmaj7/B^b A^b/B^b B^b

Fa - ding dis - tant lights,

A^bmaj7/B^b A^b/B^b Fm/B^b

leav - ing us all be - hind.

B^b A^bmaj7/B^b A^b/B^b B^b

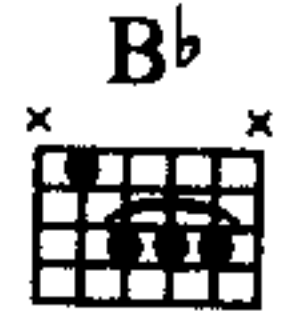
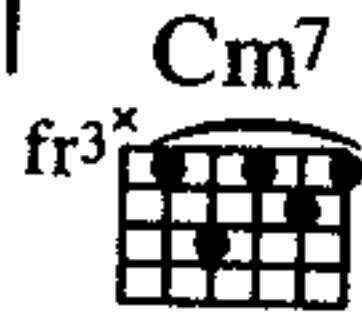
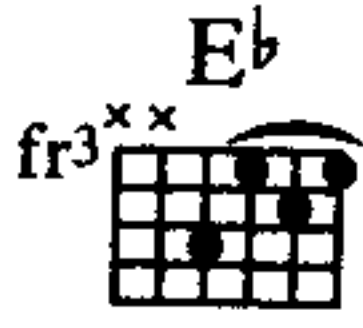
Lost in a chang - ing world,

Gm⁷ F⁹

and you know, that these are the days

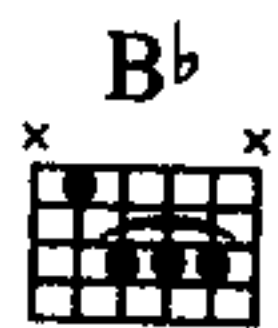
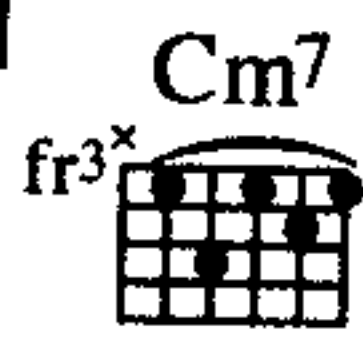
To Coda ⊕

1.

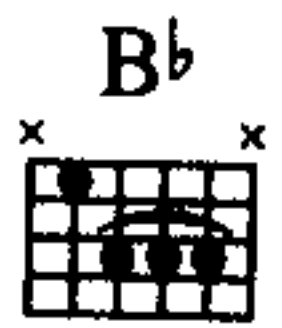


of our lives, re - mem - ber.____

2.

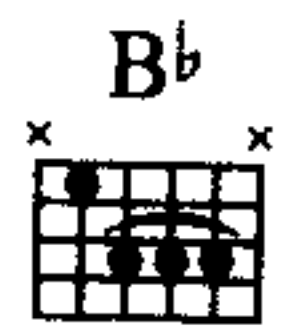
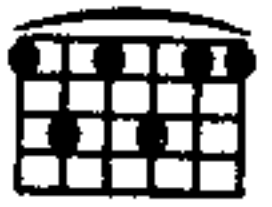


2. Like__ the so re - mem - ber.____



mf

F7sus4/Bb



f

B^bsus⁴

G^b

G^b6

A^b

A^badd⁹

D.S. al Coda

Coda

Cm⁷

B^b

re - mem - ber...

Verse 2:
 Like the story that we wished was never ending,
 We know sometime we must reach the final page.
 Still we carry on just pretending,
 That there'll always be one more day to go.

Verse 3:
 Another chance hello, another goodbye,
 And so many things we'll never see again.
 Days of life that seemed so unimportant,
 They seem to matter and to count much later on.

DANCE ON A VOLCANO

By
TONY BANKS, PHIL COLLINS,
MIKE RUTHERFORD and STEVE HACKETT

Moderately

No chord

Dm7(addG)

Bbm6/Db

C7sus4

Bbm6/Db

Cm7

Bb6

Bb 6 fr. Ab 4 fr. Bb 6 fr. Ab 4 fr.

Bb 6 fr. Ab 4 fr. Eb 6 fr. Ab 4 fr. Bb 6 fr. Ab 4 fr. Eb 6 fr. Ab 4 fr.

Bb 6 fr. Ab 4 fr. Eb 6 fr. Ab 4 fr. Bbm 6 fr.

Ho - ly Moth - er of
half - way up — and you're
mu - sic's play - ing; the

Ab/Bb 4 fr. Eb/Bb 6 fr. Ebm7/Bb 6 fr.

God, you've got — to go fast-er than that — to get to the top. —
half - way down, — and the pack on your back — is turn-ing you a - round.
notes are right. — Put your left foot first, and — move in - to the light. — The

Ab/Bb 4 fr. Eb/Bb 6 fr. Ebm7/Bb 6 fr.

Bbm 6 fr. Ab/Bb 4 fr. Eb/Bb 6 fr.

Dirt - y old moun - tain all covered in smoke, — she can turn you to stone, — so you
 Throw it a - way; — you won't need it up there. — And re - mem - ber: you don't look
 edge of this hill — is the edge of the world, — and if you're gon - na cross, — you

Ebm7/Bb 6 fr. F sus4/Bb Bb 6 fr. Ab 4 fr.

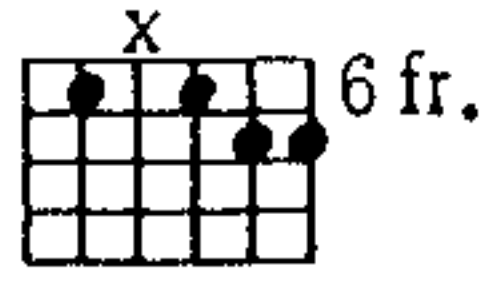
bet - ter start do - ing it right, }
 back, what - ev - er you do; }
 bet - ter start do - ing it right, } bet - ter start do - ing it right.

Eb 6 fr. Ab 4 fr. To Coda Bb 6 fr. Ab 4 fr. Eb 6 fr. Ab 4 fr. Bb 6 fr. Ab 4 fr.

Eb 6 fr. Ab 4 fr. Bb 6 fr. Ab 4 fr. 1. Eb 6 fr. Ab 4 fr. 2. Eb 6 fr. Ab 4 fr.

You're

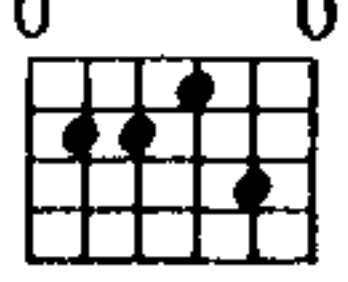
B (add C#)



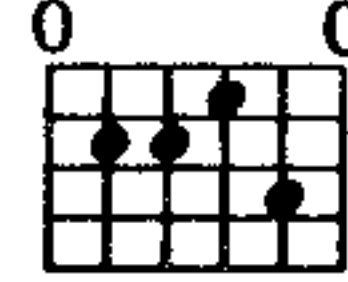
C#7sus4



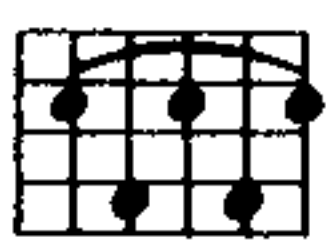
E7



E7

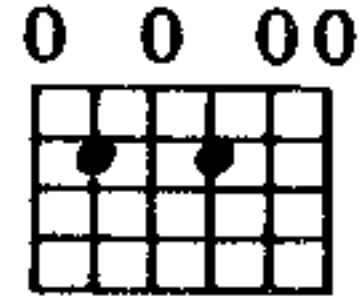


B7

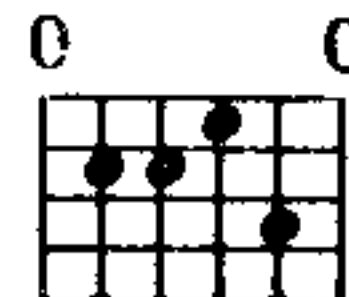


On your left — and on your right, — cross-es are green — and

E7sus4

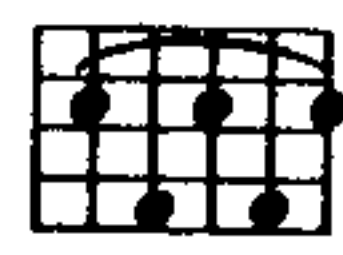


E7



cross-es are blue. — Your friends did - n't make — it through. —

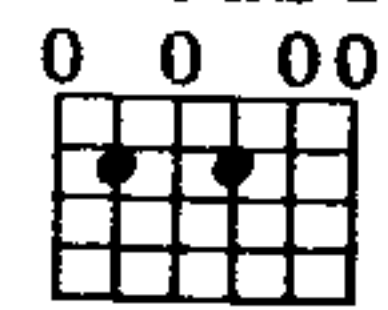
B7



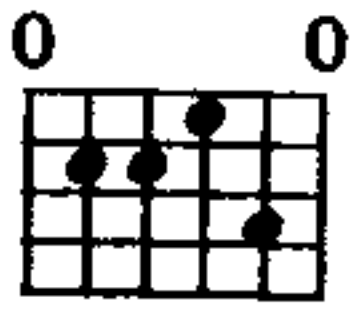
Out of the night_ and

out of the dark, — in - to the fire, — and in - to the fight, — well,

E7sus4



E7



that's the way the he-roes go. — Ho, ho, ho.

Am6 (add B)

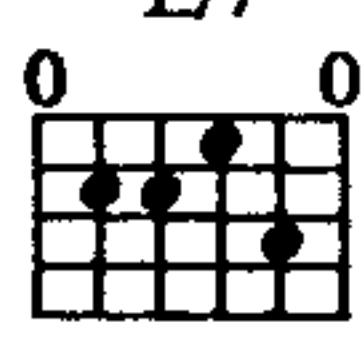
00



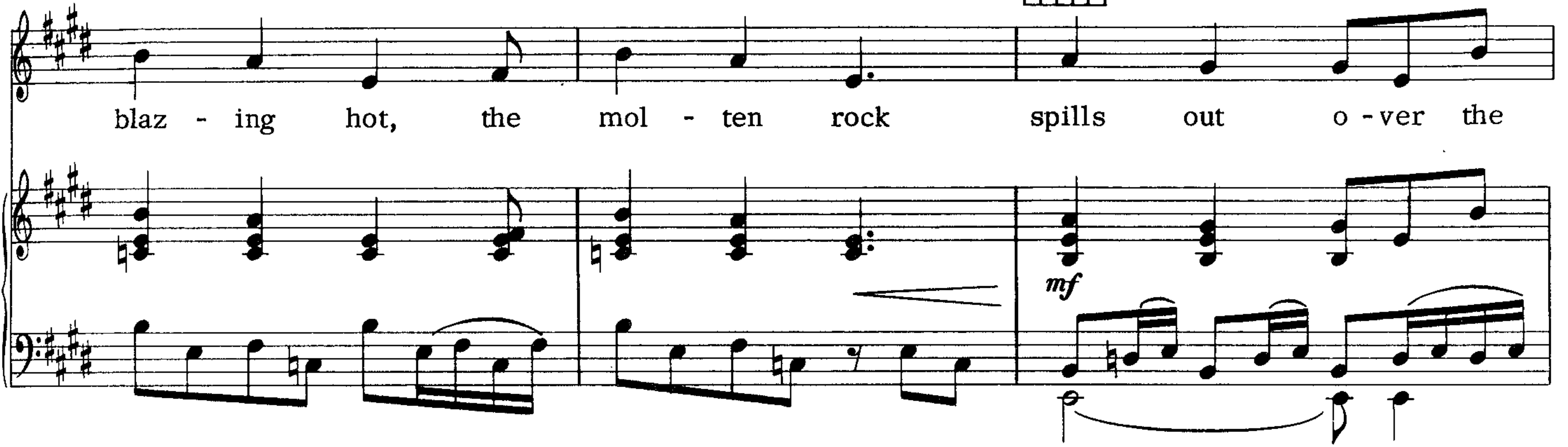
Through a crack — in Moth - er Earth, —

mp

E7



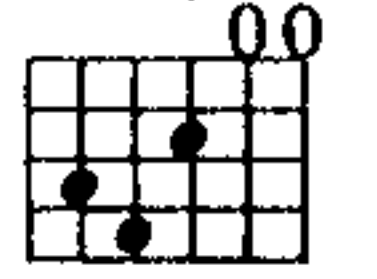
blaz - ing hot, the mol - ten rock spills out o - ver the



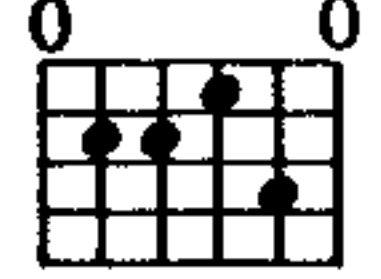
land. And the



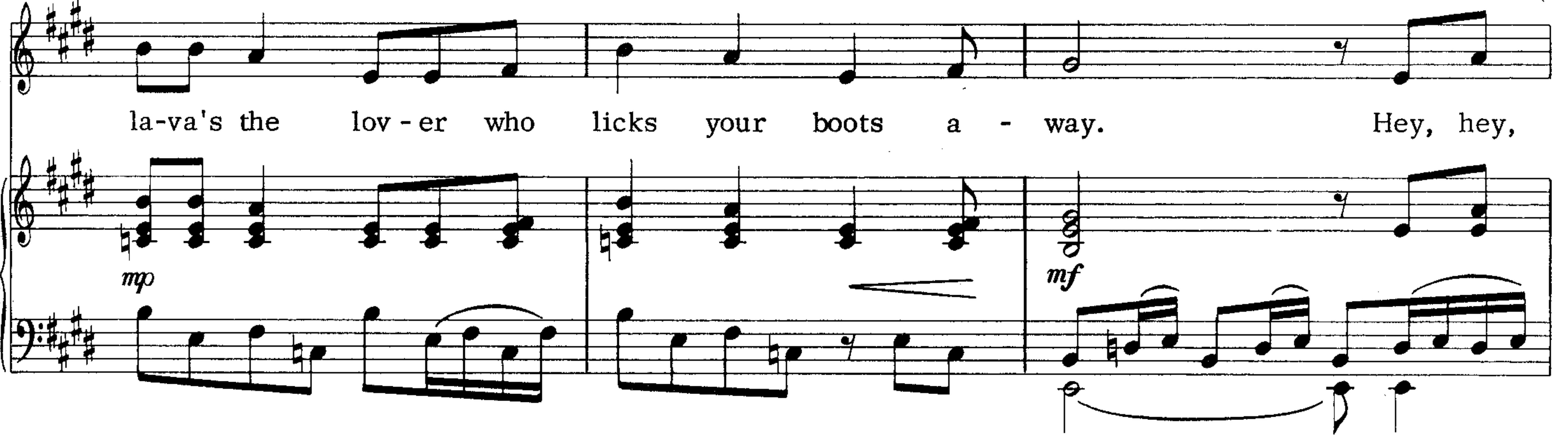
Am6(add B)



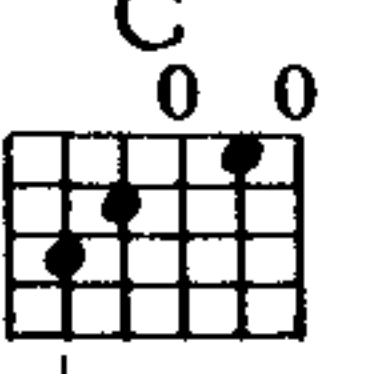
E7



la - va's the lov - er who licks your boots a - way. Hey, hey,




C



hey. If you don't want to boil as well, _

L.H.



F7 F7sus4 F7

b - b - bet - ter start the dance. — D - d - do you

F7sus4 F7 Bb Ab Eb Ab

want to dance — with me? —

Bb Ab Eb Ab Bb Ab

You bet - ter start do - ing it right. —

Eb Ab Bb Ab Eb Ab

The

D. S. al Coda

Coda

B \flat 6 fr. A \flat 4 fr. E \flat 6 fr. A \flat 4 fr. B \flat 6 fr. A \flat 4 fr.

You bet-ter start do-ing it right.

E \flat 6 fr. A \flat 4 fr. B \flat 6 fr. A \flat 4 fr. E \flat 6 fr. A \flat 4 fr. B (add C \sharp) 6 fr.

C \sharp 7sus4 4 fr. F F/E

Let the dance be-gin.

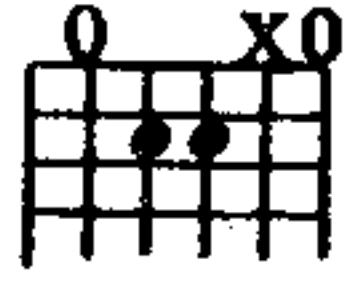
B \flat B \flat maj7 B \flat /A Am(add B) 5 fr. G x000

dim. *p*

I KNOW WHAT I LIKE (IN YOUR WARDROBE)

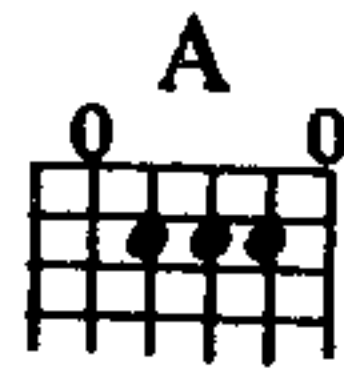
By
TONY BANKS, PHIL COLLINS,
MIKE RUTHERFORD, STEVE HACKETT
and PETER GABRIEL

Moderately
A(no 3rd)



(spoken) *It's one o'clock and time for lunch. When the sun beats down and I lie on the bench, I can*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 4/4. The piano part consists of sustained chords in the bass register, with a dynamic marking of *mf*.



always hear them talk. There's al - ways been Eth - el:

The second system of music continues the vocal line and piano accompaniment. The piano part features a more active melody in the treble clef, with notes moving up and down across the system. The bass clef continues with sustained chords.

"Ja-cob, wake up. — You've got to ti - dy your room — now."

The third system of music concludes the vocal line and piano accompaniment. The piano part continues with a similar melodic pattern in the treble clef and sustained chords in the bass clef.

And then Mis - ter Lew - is: "Is-n't it time that he was out on his own?"

O - ver the gar - den wall, two lit - tle love - birds cuck - oo to you.

G/A 3fr. A9

Keep them mow - ing blades sharp. I know what I like, and I

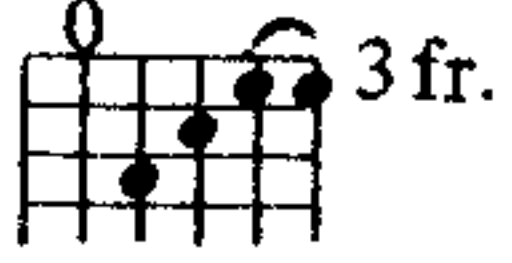
Dmaj7 G/A 3fr.

like what I know: get - ting bet - ter in your

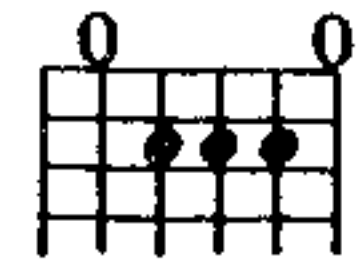
Dmaj7



G/A



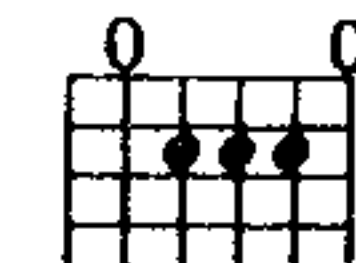
A



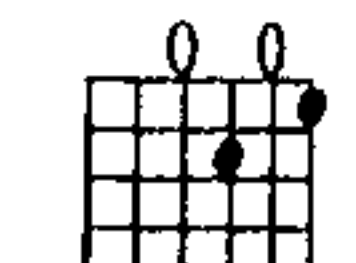
F



A



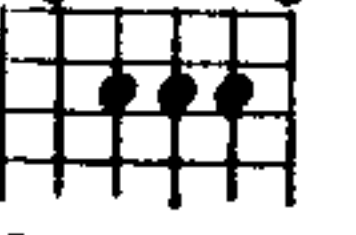
Dm6



ward-robe, step-ping one be-yond_ your show.

To Coda

A



F



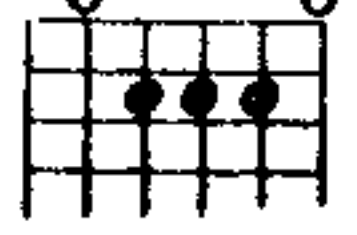
A



Dm6



A



A



Sun-day night, Mis-ter Farm-er called, said,

"Lis-ten, son, you're wast-ing time. There's a fu-ture for you in the fire-es-cape trade.

Come up to town." But I re-mem-bered a voice from the past:



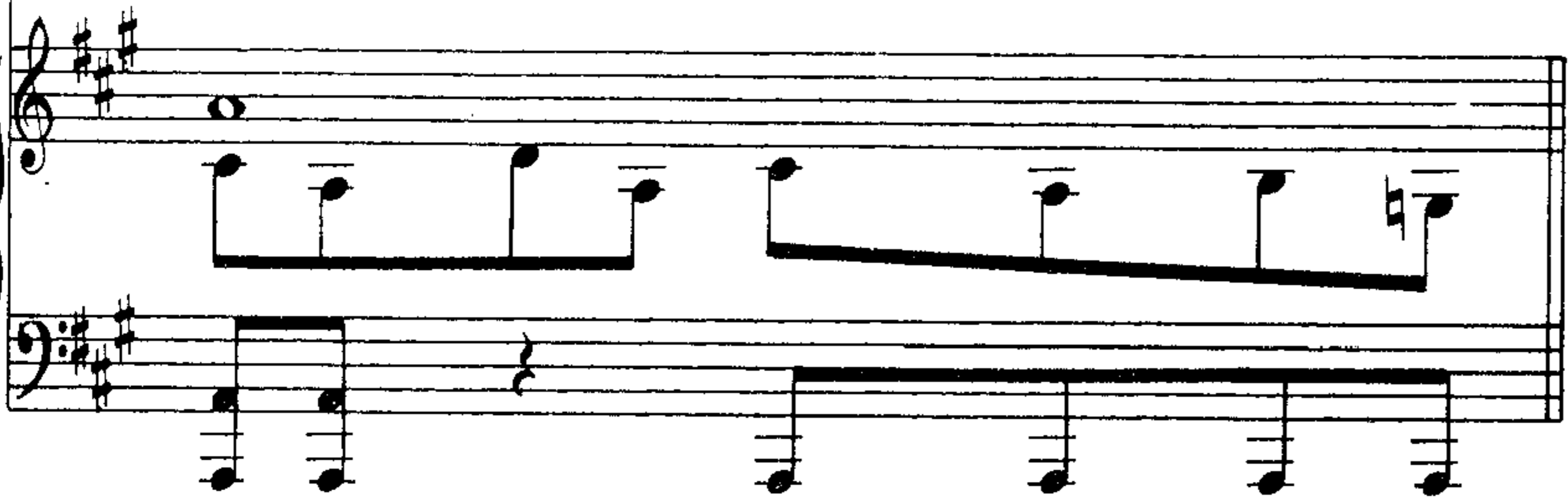
"Gam-bling on - ly pays when you're win - ning." I had to thank old Miss Mort for school-ing a fail -



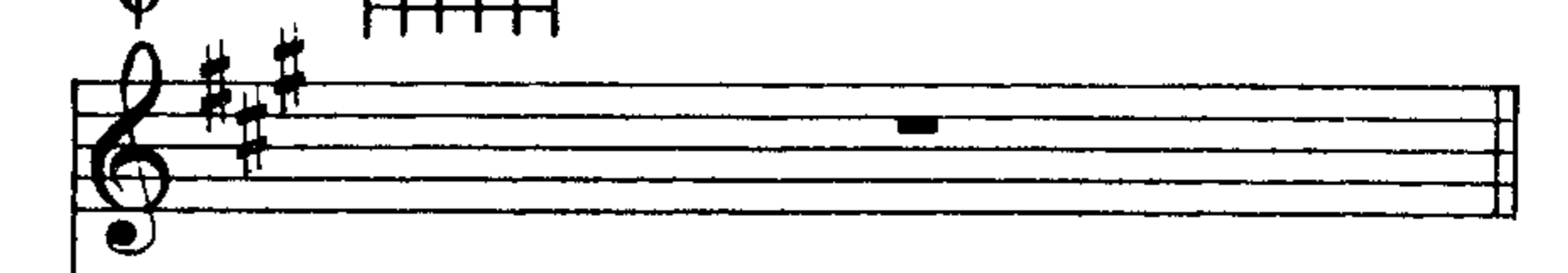
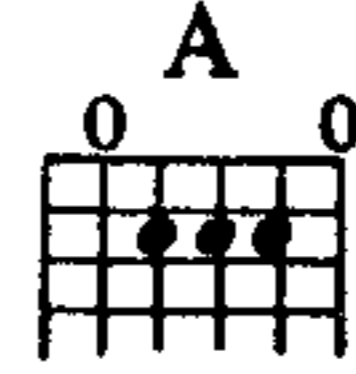
D. S. $\frac{3}{4}$ al Coda



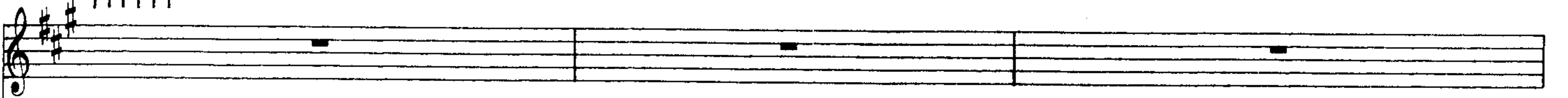
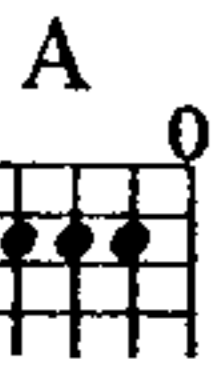
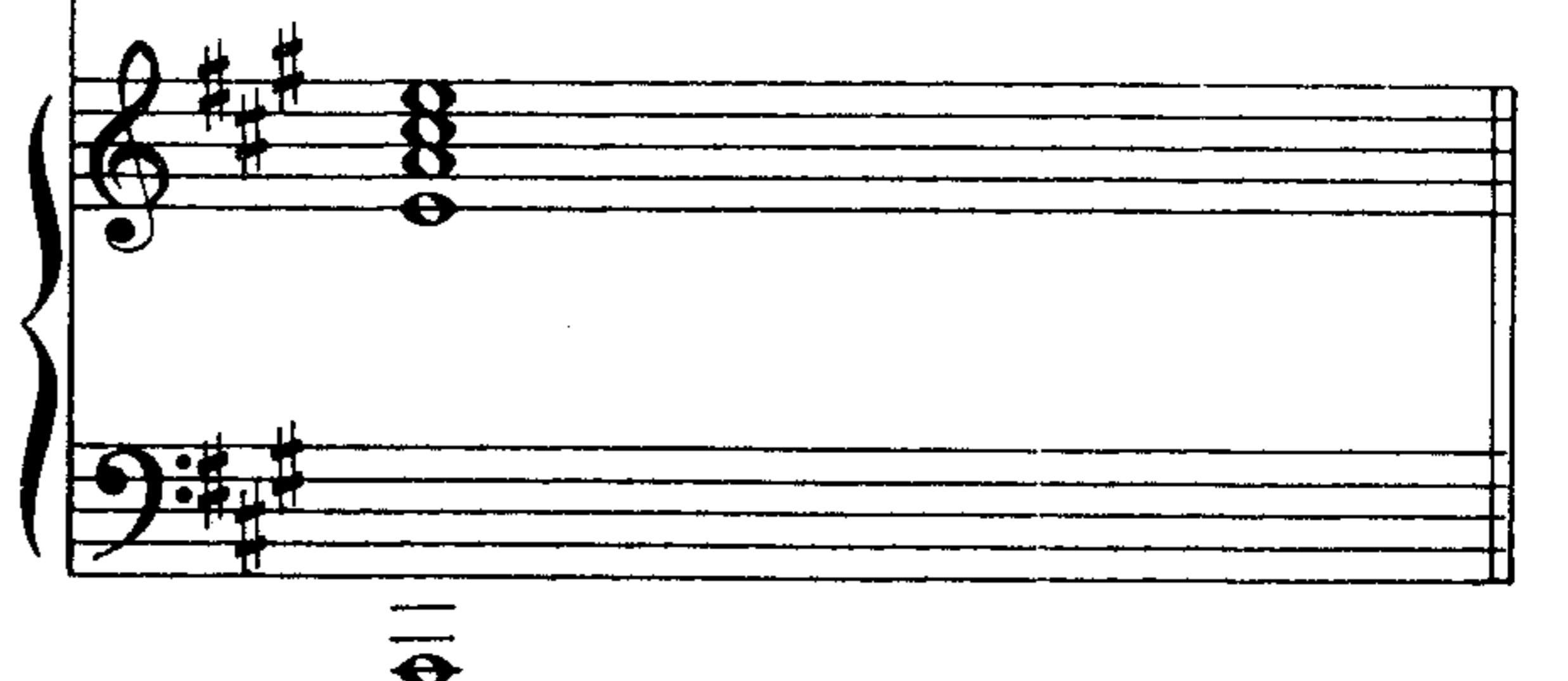
ure. Keep them mow - ing blades sharp. I



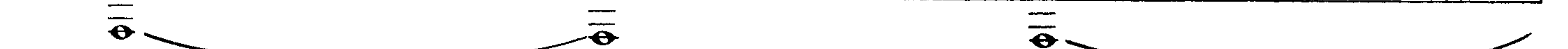
Coda



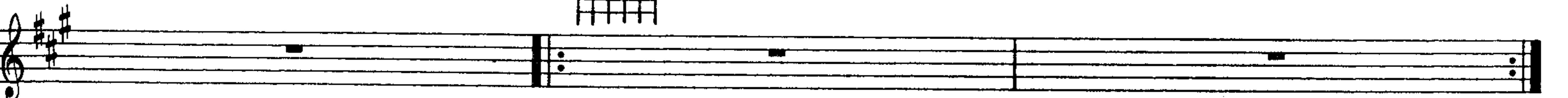
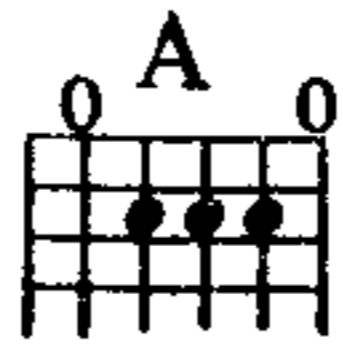
(spoken) When the



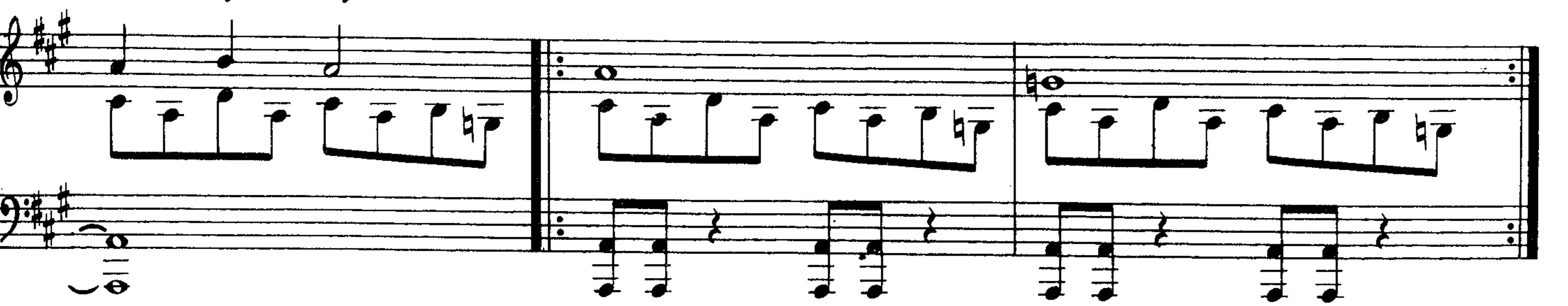
sun beats down and I lie on the bench, I can always hear them talk. Me, I'm just a lawnmower. You can



Repeat and fade



tell me by the way I walk.



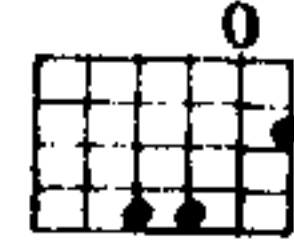
THE BRAZILIAN

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

♩ = 120
B



B no 3rd



4x

4x

1.

2.

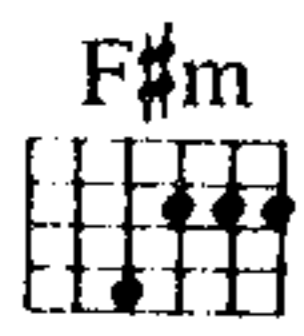
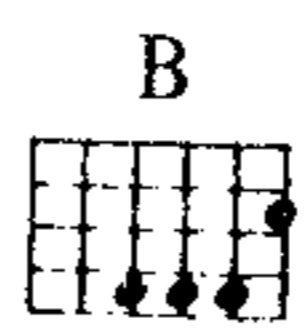
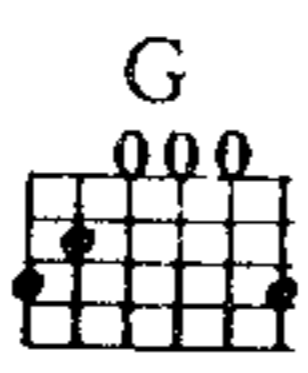
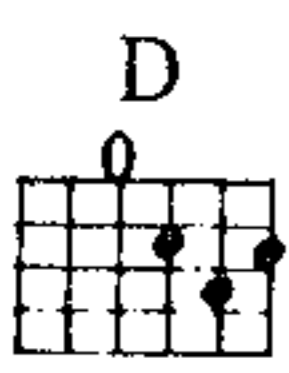
The first system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes, including some rests. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system includes two guitar chord diagrams. The first diagram is for a G major chord (000033) and the second is for an A major chord (022402). The musical notation continues with the same melodic and bass lines as the first system.

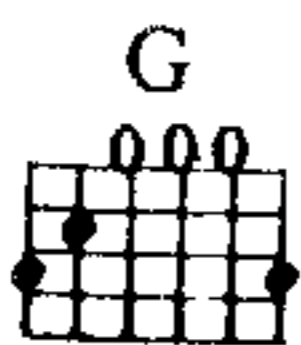
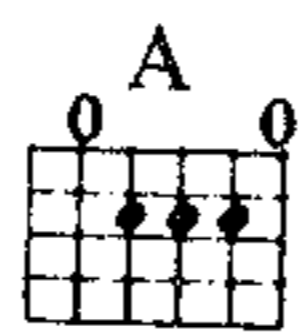
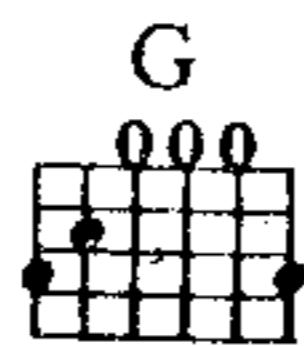
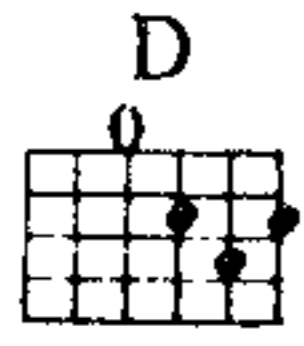
The third system features a guitar chord diagram for a G major chord (000033). The musical notation continues with the same melodic and bass lines.

The fourth system includes two guitar chord diagrams. The first is for an A major chord (022402) and the second is for an E major chord (022100). The musical notation continues with the same melodic and bass lines.

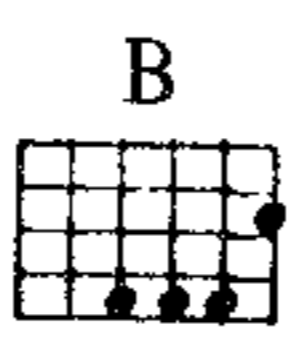
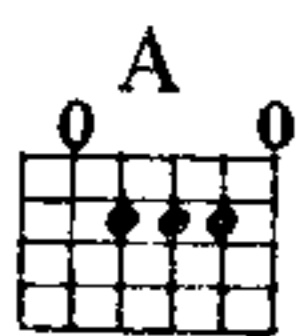
The fifth system includes two guitar chord diagrams. The first is for a B major chord (244232) and the second is for an F# minor chord (244232). The musical notation continues with the same melodic and bass lines.



First system of musical notation, including treble and bass staves with notes and chords.



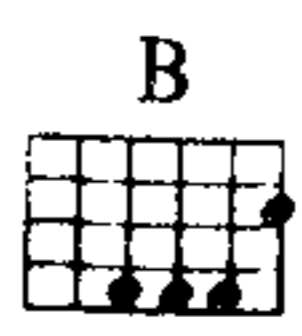
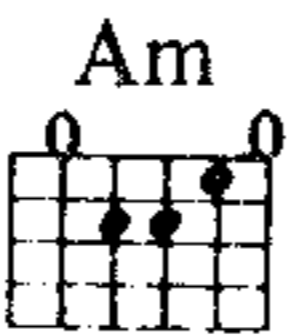
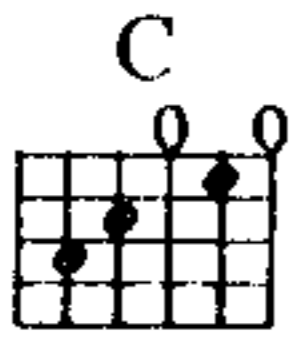
Second system of musical notation, including treble and bass staves with notes and chords.



To Coda

Third system of musical notation, including treble and bass staves with notes and chords, featuring a Coda symbol.

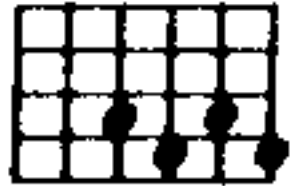
Fourth system of musical notation, including treble and bass staves with notes and chords.



Fifth system of musical notation, including treble and bass staves with notes and chords.

Musical notation for the first system, featuring a treble clef staff with whole rests and a bass clef staff with a rhythmic pattern of eighth notes.

Fdim/B



Musical notation for the second system, including a treble clef staff with chords and a bass clef staff with eighth notes.

Bm

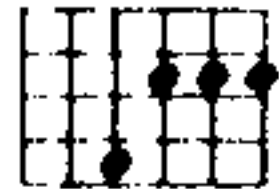


B

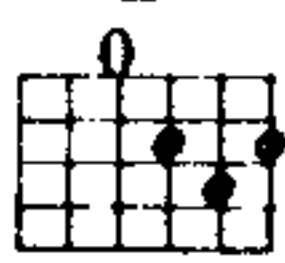


Musical notation for the third system, showing a treble clef staff with chords and a bass clef staff with eighth notes.

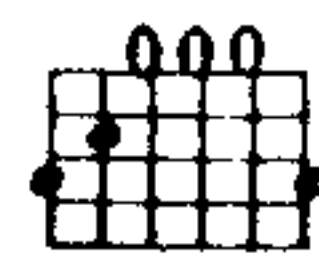
F#m



D

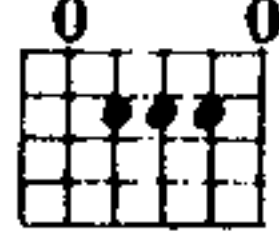


G

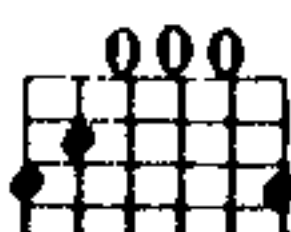


Musical notation for the fourth system, featuring a treble clef staff with eighth notes and a bass clef staff with chords.

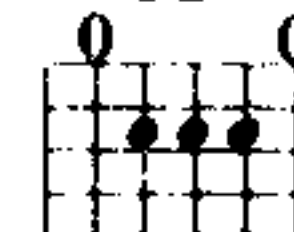
A



G

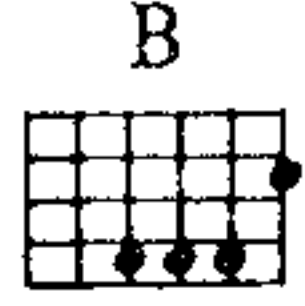


A




Musical notation for the fifth system, showing a treble clef staff with eighth notes and a bass clef staff with chords.

B



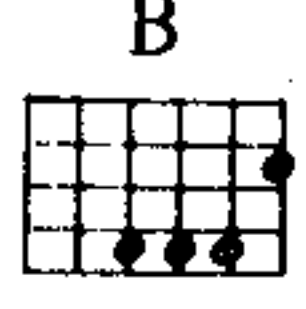
Percussion 8

D.%. at Coda

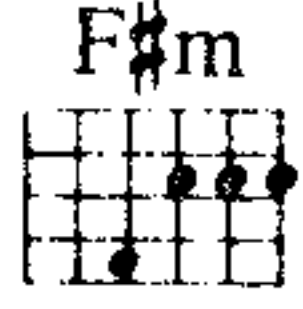



⊕ CODA

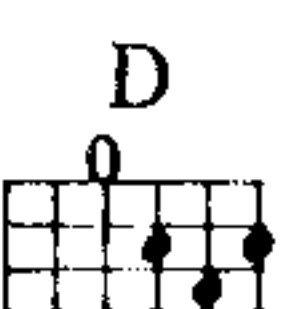
B



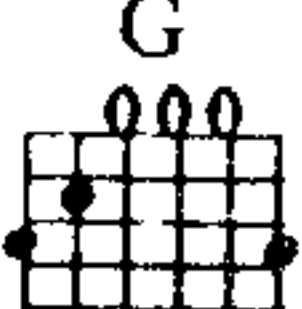
F#m

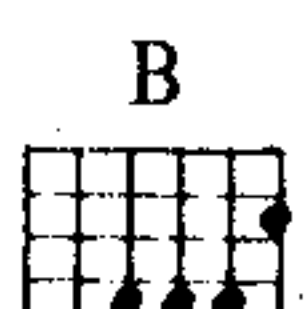

D



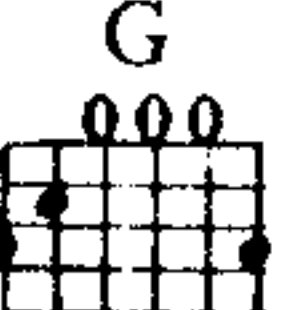
G



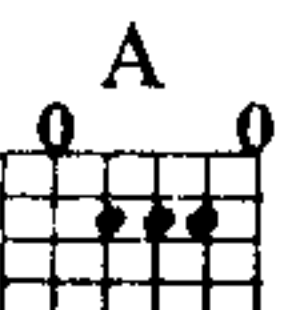
B

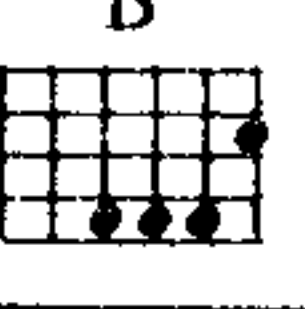
G



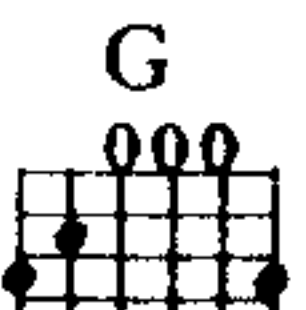
A



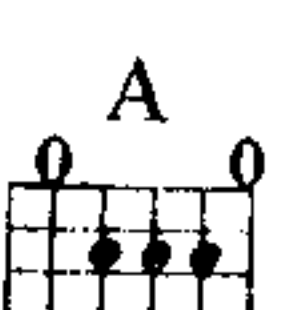

B



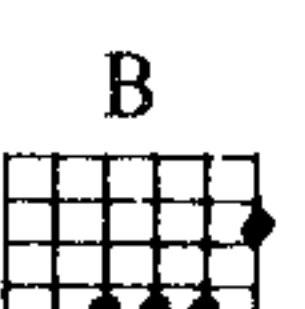
G



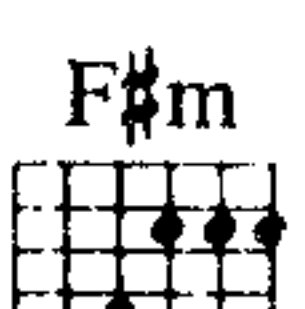
A

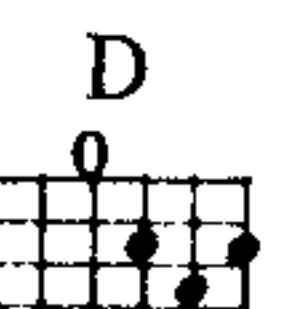
B



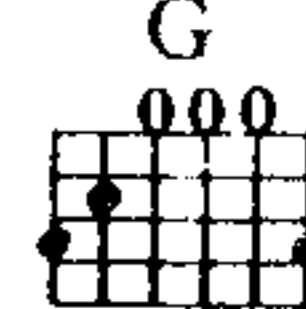
F#m




D



G



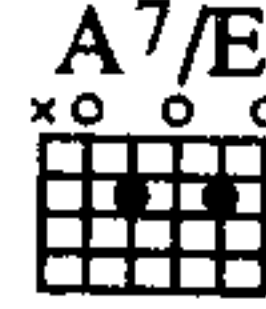
To FADE



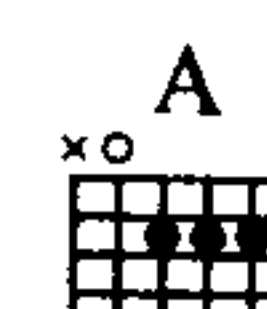
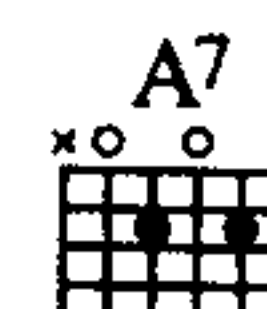
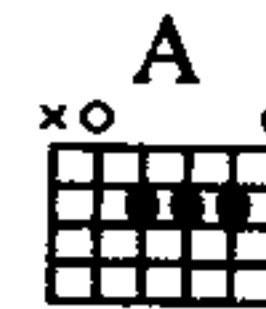
SINCE I LOST YOU

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

♩ = 54



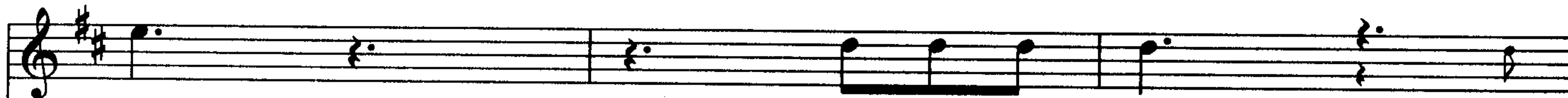
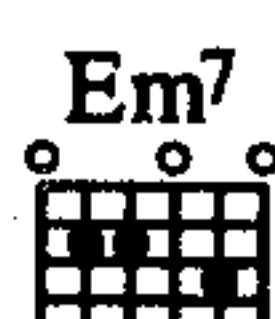
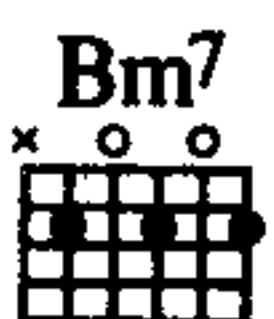
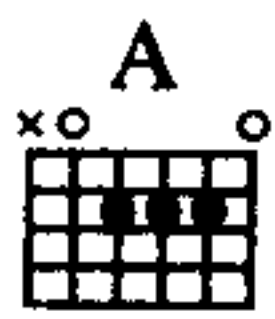
mp



⌘



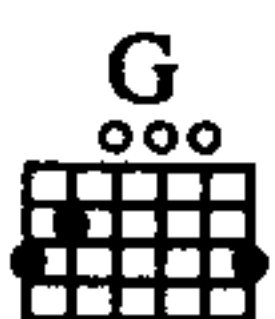
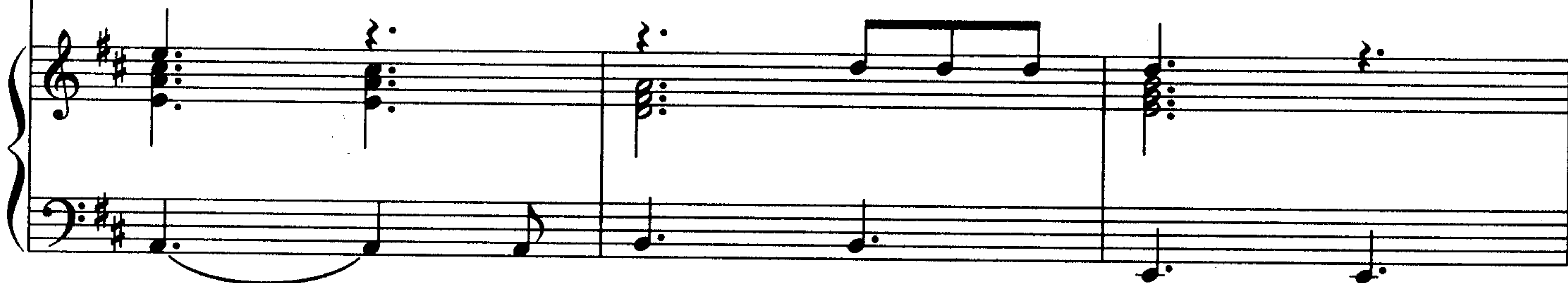
It seems in a mo - ment,
 It's all too eas - y to take your whole world can shat -
Instrumental so much for grant -



-ter.
-ed,

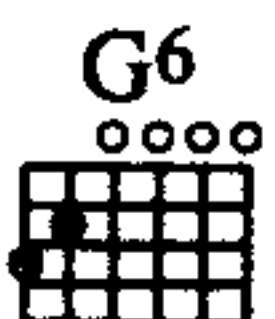
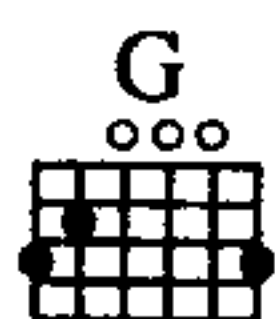
Like morn - ing dreams,
but it's so hard

to



they just dis - ap - pear,
find the words to say.

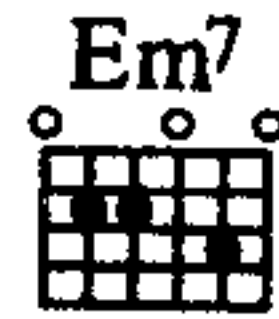
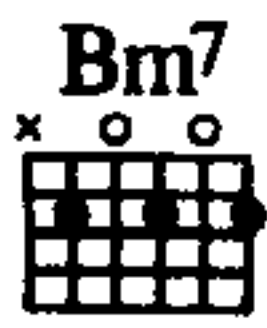
like dust in
Like a cas - tle
I held your hand so



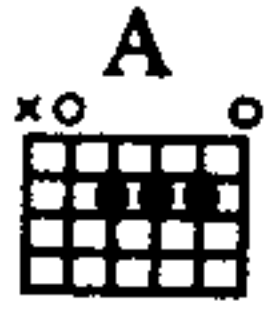
your hand
in the sand
tight - ly

fall - ing to the floor,
the wa - ter takes a - way,
that I could - n't let it go,

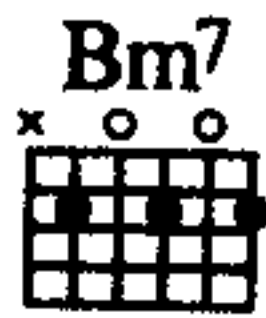




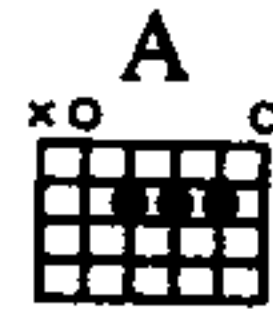
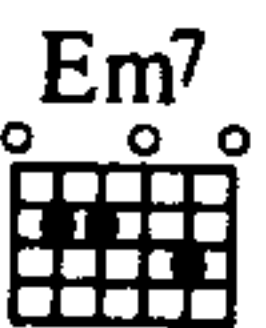
oh how can life ev - er be the same.____
 but how can life ev - er be the same.____
 now how can life ev - er be the same.____



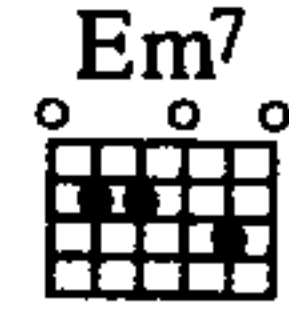
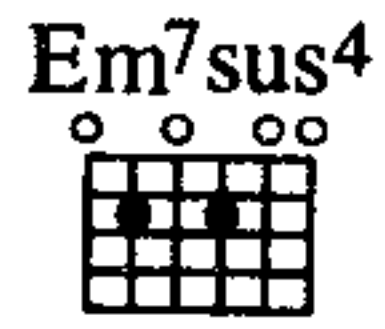
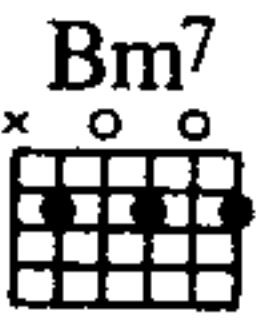
To Coda ⊕



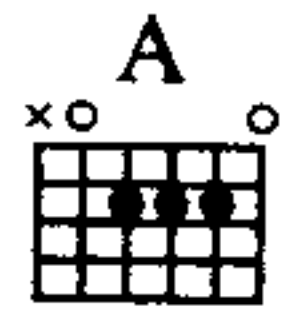
— 'Cos my heart _____ is bro - ken in
 — 'Cos my heart _____ is bro - ken in
 — 'Cos my _____ is bro - ken in



pie - ces. _____ Yes my heart _____
 pie - ces. _____ Yes my heart _____



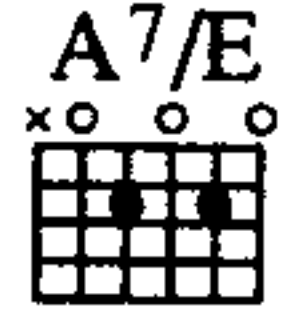
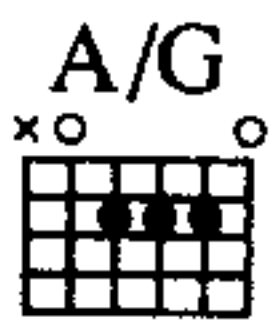
is bro - ken in pie - ces, _____ since you've _____ been
 is bro - ken in pie - ces, _____ since I've _____ lost



1. | 2.



gone.
 you. Oh now you'll



ne - ver see, oh you'll ne - ver know, _____ all the things I

D.S. al Coda

A A6 A7 A

planned for you, things for you and me, oh.

Coda ⊕

F#m7 Bm7 Em7

heart is bro - ken in pie - ces.

Ad Libs to End

A6 A F#m7 Bm7

Yes my heart is bro - ken in

Em7sus4 Em7 A A6 A7 A

pie - ces, since you've been gone. My

TONIGHT, TONIGHT, TONIGHT

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

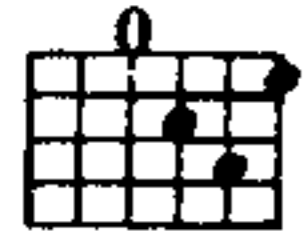
♩ = 100

B \flat



mf

Dm/A



Dm

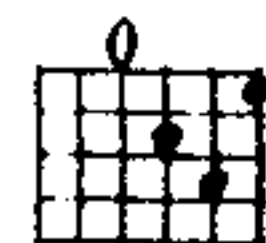


B \flat



I'm com-ing down com-ing down like a mon - key _____
 I'm go - ing down go - ing down like a mon - key _____
 (§) I'm com-ing down com-ing down like a mon - key _____

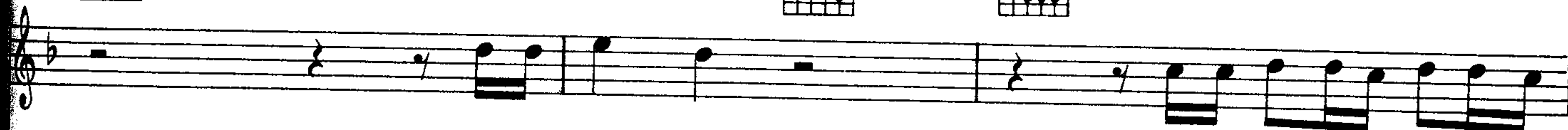
Dm/A



Dm



Bb

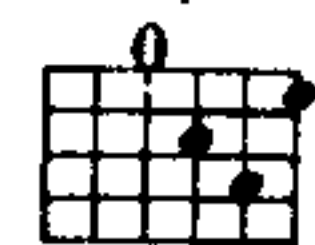


but it's al - right
but it's al - right
but it's al - right

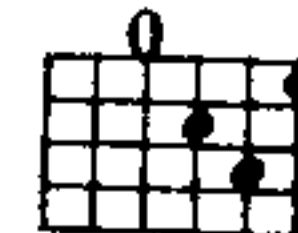
like a load on your back that you
try to pick yourself up and
it's like a load on your back that you



Dm/A



Dm



can't see _____
carry that weight that you can't see
can't see _____

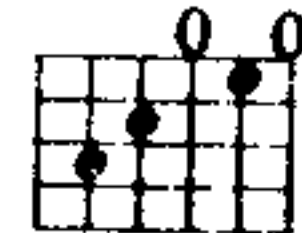
oo but it's al - right _____
but don't you know it's al - right _____
oo don't you know that it's al - right _____



Bb

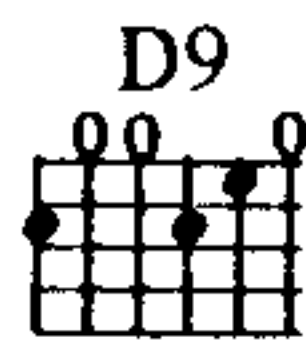


C

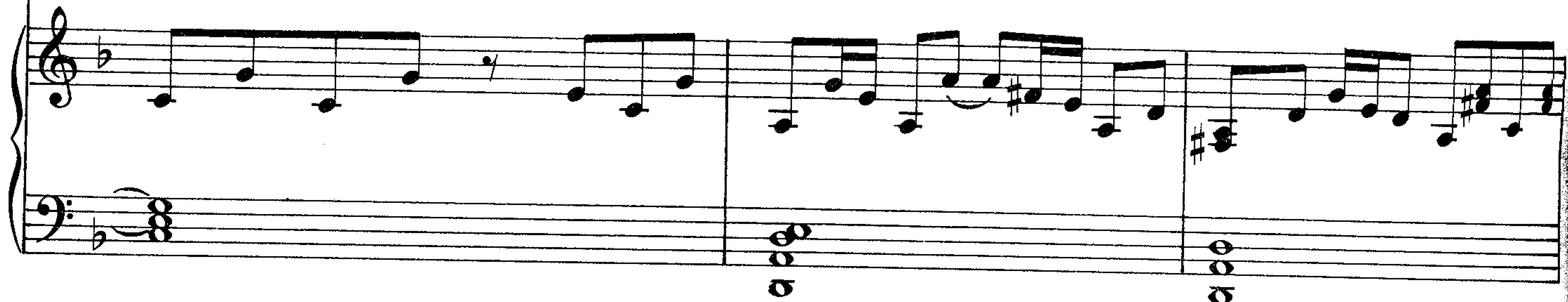


try to shake it loose cut it free _____ just let it go _____ just
it's like a hel-ter skelter going down and down round and round but
just try to shake it loose cut it free _____ let it go _____ but just

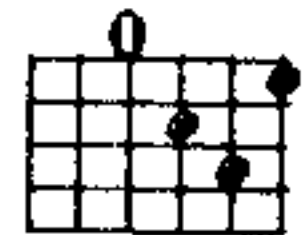




get it a - way_ from me _____ oh _____
 just get it a - way_ from me _____ oh _____
 get it a - way_ from me _____ oh _____

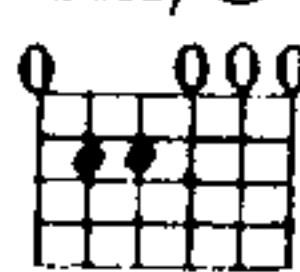


Dm/G

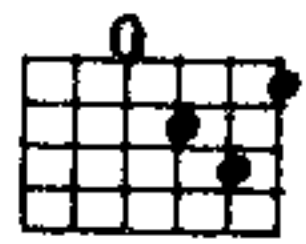


cos to-night, to - night, — to-night oh oh
 because to-night, to - night, — to-night oh oh
 because to-night, to - night, — to-night oh oh

Em/G



Dm/G



I'm gonna make it right to-night, to - night, — to-night oh
 we're gonna make it right to-night, to - night, — to-night oh
 well maybe we'll make it right to-night, to - night, — to-night oh



Em/G

To Coda I ⊕

1. Bb

oh.
oh.
oh.

Dm/A

Dm

2. Gm7

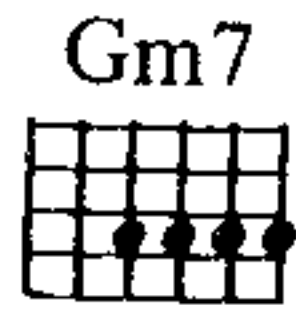
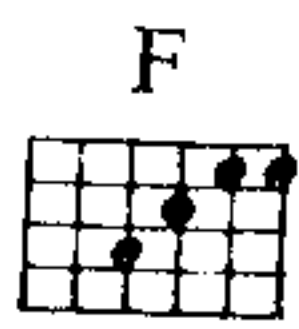
C

I got some mo - ney in my pock - et a - bout rea - dy to burn_

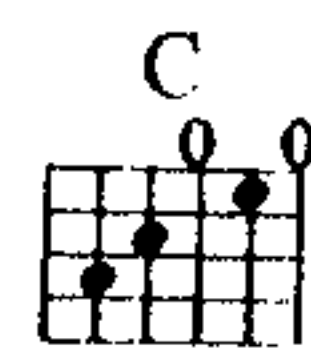
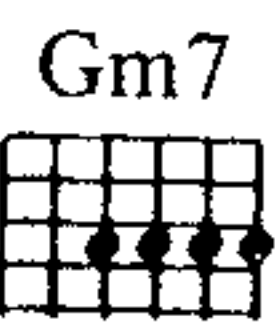
Gm7

C

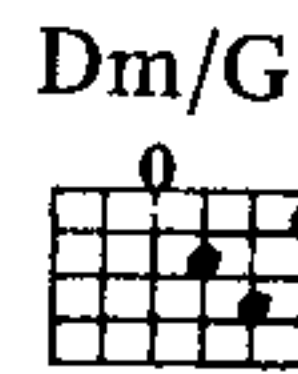
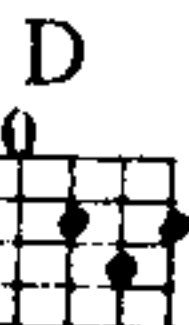
I don't re-mem-ber where I got it I got-ta get it to you_



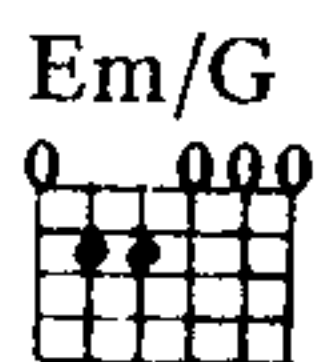
So please _ ans-wer the phone.



cos I keep call - ing _ but you're ne-ver home _ what am I gon-na do..

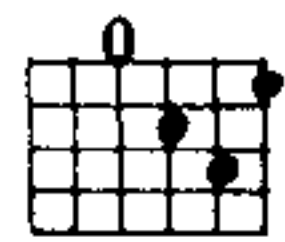


To - night, to - night,

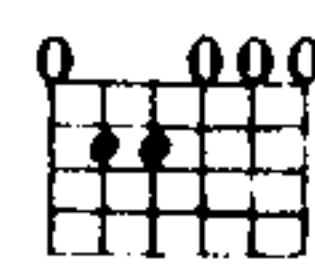


_ to-night oh oh I'm gonna make it

Dm/G



Em/G



right to-night, to night, — to-night oh oh.



11x N.C.

11x

11x

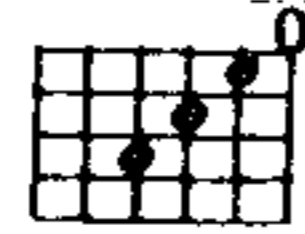
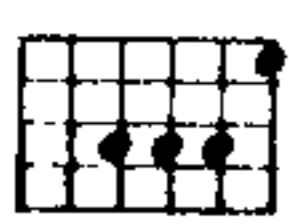
11x

Bb

Fmaj7/A

F

Dm

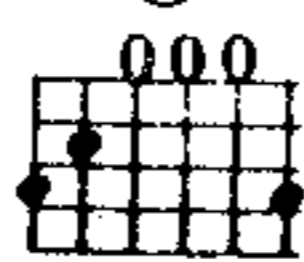


Well you keep tell - ing me — I've got eve - ry - thing — you say I've got

ff

Gsus4

G



eve - ry - thing I want _____

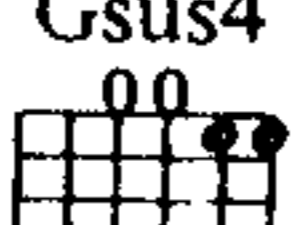
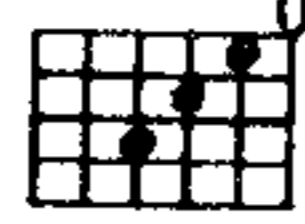
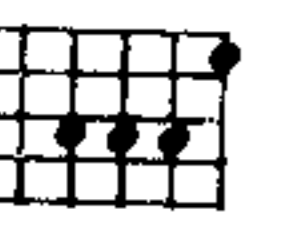
Bb

Fmaj7/A

F

Dm

Gsus4



and you keep telling me you're gonna help me — you're gon-na help me but you don't

G

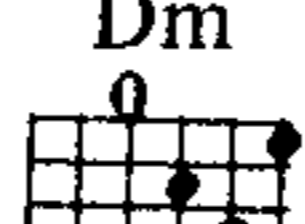
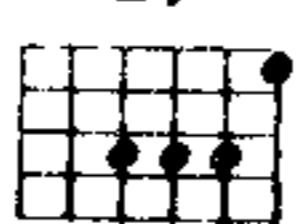
Bb

Fmaj7/A

F

Dm

Gsus4



but now I'm in too deep — you see it's got me

Bb Fmaj7/A F Dm Bb/C Am/C

§§

so that I just can't sleep oo — get me out of here —
 please — get me out of here —

ff

Bb/C Am/C Bb/C

please — get me out — of here — just help me I'll do
 someone get me out — of here — just help me I'll do

Am/C Bb/C Am/C

To Coda II ⊕ ⊕

an-y - thing, — an-y - thing — if you'll just help get me out of
 an-y - thing, — an-y - thing — if you'll just help get me out of

Dsus4

here.

D.S. al Coda I

CODA I Em/G

D.S.S. al Coda II

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

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

CODA II Dm/G

here
Ad lib to FADE yes to - night, to night, — to - night, to - night oh oh

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

Em/G

Dm/G

oh oh
 I'm gonna make it right to-night, to night,-

Musical notation for the fourth system, including vocal line and piano accompaniment.

Em/G

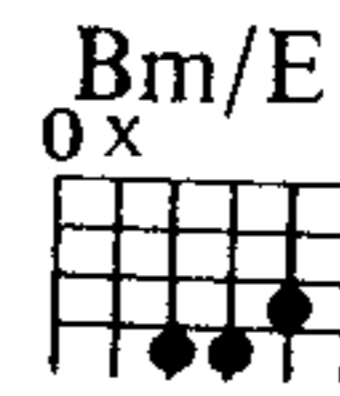
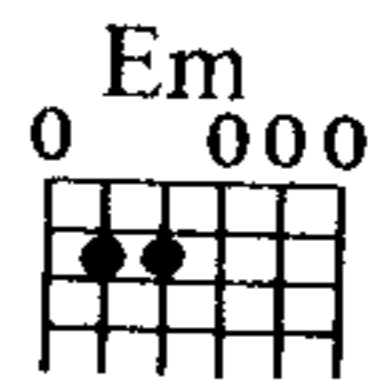
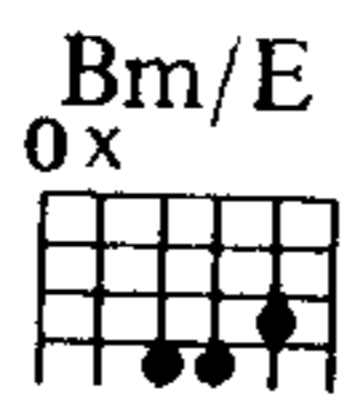
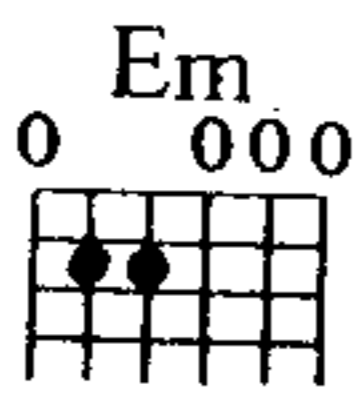
— to-night oh oh.

Musical notation for the fifth system, including vocal line and piano accompaniment.

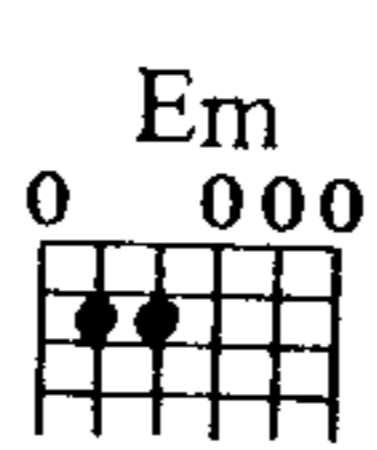
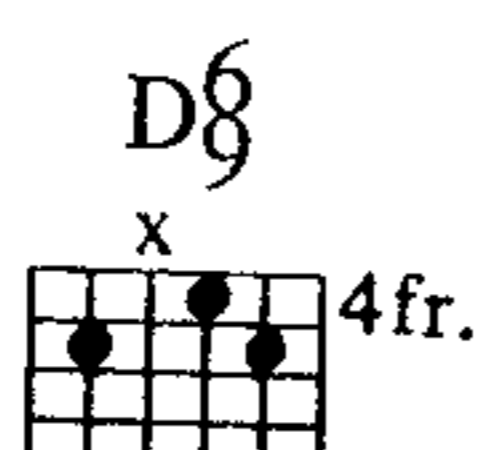
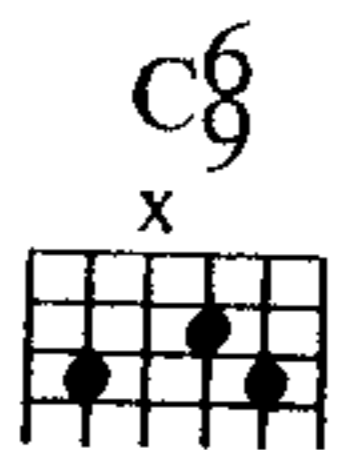
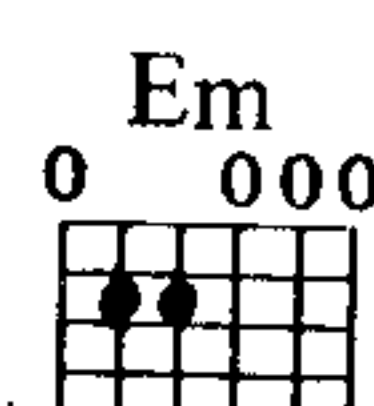
THAT'S ALL

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately



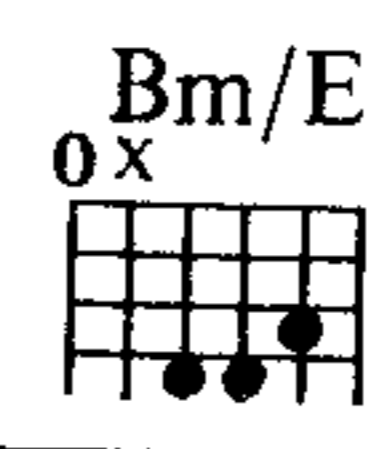
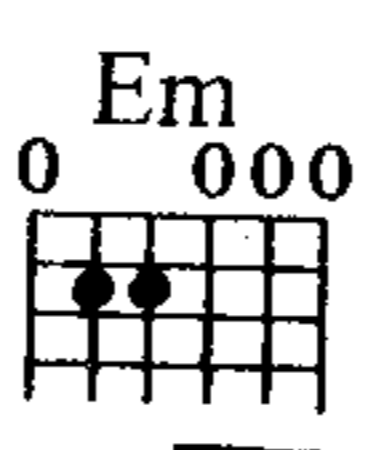
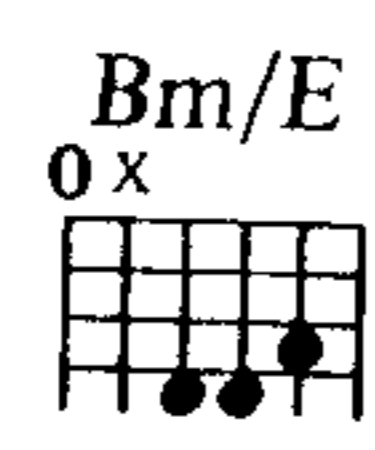
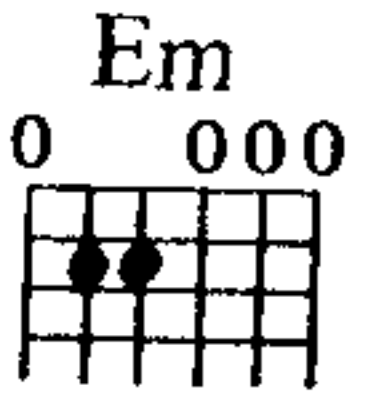
The first system of music features a guitar part with four measures of chords: Em (0 000), Bm/E (0x), Em (0 000), and Bm/E (0x). The piano accompaniment consists of a treble and bass clef with a melody in the treble and a bass line in the bass clef. The tempo is marked 'Moderately' and the dynamics are 'mf'.



The second system of music features a guitar part with four measures of chords: Em (0 000), C6 (x), D6 (x 4fr.), and Em (0 000). The piano accompaniment continues with the same treble and bass clef structure. The lyrics 'Just as I thought.' are written below the piano part.

Just as I thought.

The third system of music shows the piano accompaniment for the second system, with treble and bass clefs and a melodic line in the treble.



The fourth system of music features a guitar part with four measures of chords: Em (0 000), Bm/E (0x), Em (0 000), and Bm/E (0x). The piano accompaniment continues with the same treble and bass clef structure.

— it was go - ing al - right, I find out I'm wrong_ when I thought I was right. S'al - ways the same,;

The fifth system of music shows the piano accompaniment for the fourth system, with treble and bass clefs and a melodic line in the treble.

Em 0 0 0 0 C⁶ x 0 0 0 D⁶ x 0 0 0 4fr. Em 0 0 0 0 Am7 0 0 0 D 0 0 0

— it's just a shame, that's all. — I could say "day" — and you'd say "night"; tell me it's black.

Am7 0 0 0 0 D 0 0 0 Am7 0 0 0 0 D 0 0 0 Em 0 0 0 0

— when I know that it's white. S'al-ways the same; — it's just a shame and that's all. — I could

G x000 Am 0 0 0 D 0 0 0

leave but I — won't go, though — my heart might tell me so. — I can't
leave but I — won't go. It - 'd — be eas - i - er, I know. — I can't

G x000 Am 0 0 0 D 0 0 0

feel a thing — from my head down to my toes. So }
feel a thing — from my head down to my toes. But } why does it al-

Em 0 000 Bm/E 0x Em 0 000 Bm/E 0x

— ways seem to be me look - ing at you, — you - look - ing at me. S'al - ways the same; —

Em 0 000 C6 9 D6 9 4fr. Em 0 000 To Coda

— it's just a shame, that's all. — Turn - ing me on, —

Em 0 000 Bm/E 0x Em 0 000 Bm/E 0x

— turn - ing me off, mak - ing me feel — like I want too much. Liv - ing with you's —

Em 0 000 C6 9 D6 9 4fr. Em 0 000 Am7 0 0 0 D 0

— just - a put - ting me through it all — of the time. — Run - ning a - round, stay - ing out all night, tak - ing it all —

Am7 0 0 0 D 0 Am7 0 0 0 D 0 Em 0 0 0 0 *D.S. al Coda*

—'stead of tak - ing one bite. Liv - ing with you's just - a put - ting me through it all - of the time... I could

Coda

No chord

Truth is, - I love you - more than - I want - ed - to.

R.H.

Em 0 0 0 0 N.C.

There's no point in try - ing to pre - tend... There's been no one - who

Em 0 0 0 0

makes me feel like - you do. - Say - we'll be to - geth - er till the end. - Just as I thought.

Em 0 000 Bm/E 0x Em 0 000 Bm/E 0x

— it was go - ing al - right, I find out I'm wrong - when I thought I was right. S'al - ways the same;

Em 0 000 C6 9 x D6 9 x 4fr. Em 0 000

— it's just a shame, that's all.

I could say "day"

Am7 0 0 0 D 0 Am7 0 0 0 D 0

— and you'd say "night"; tell me it's black - when I know that it's white. S'al - ways the same;

Am7 0 0 0 D 0 Em 0 000

— it's just a shame, that's all, — that's all.

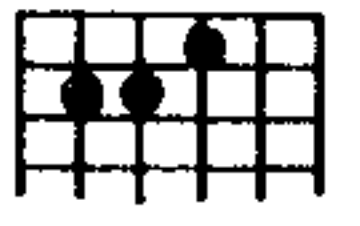
D.S. (instrumental) and fade

TAKING IT ALL TOO HARD

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Medium tempo

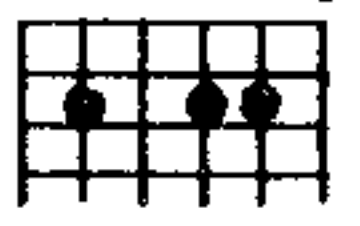
E/B₀₀



B/F#



A/B_{x0}



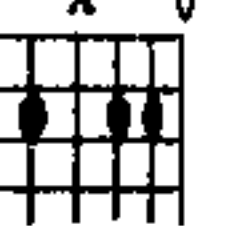
E/B₀₀



B/F#



A/B_{x0}



mf

E/B₀₀



B/F#



A/B_{x0}



C#m



4fr.

G#m



4fr.

F#m7



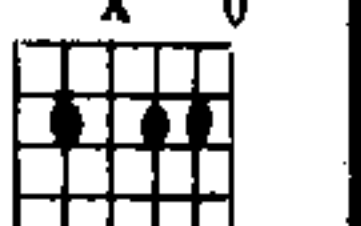
E/B₀₀



B/F#



A/B_{x0}



No, — not this —

E/B₀₀ B/F# A/B₀

con - fused a - gain. No, not the same mis - takes a - gain.

E/B₀₀ B/F# A/B₀ C#m_{4fr.} G#m_{4fr.}

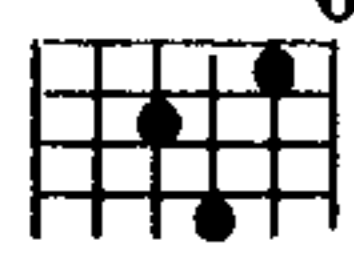
You're tak - ing it all to heart. You're tak - ing it all too hard.

F#m7 Bm/E

Em(no 3rd)
(add C)₀ D/E

Why can't you see what's all
Now that it's dark, all

Em (no3rd) (addC)



D/E



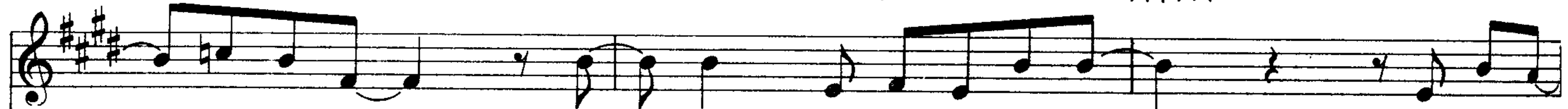
Em



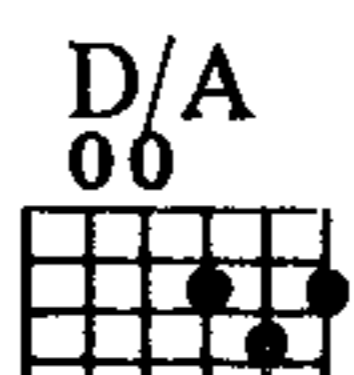
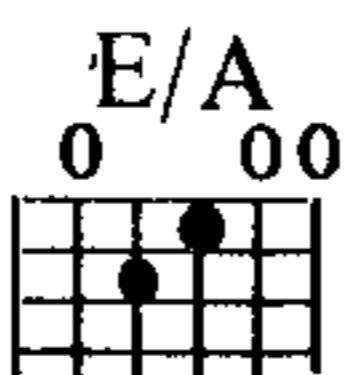
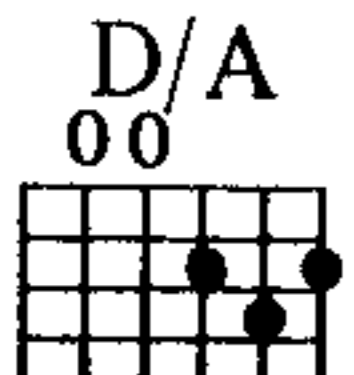
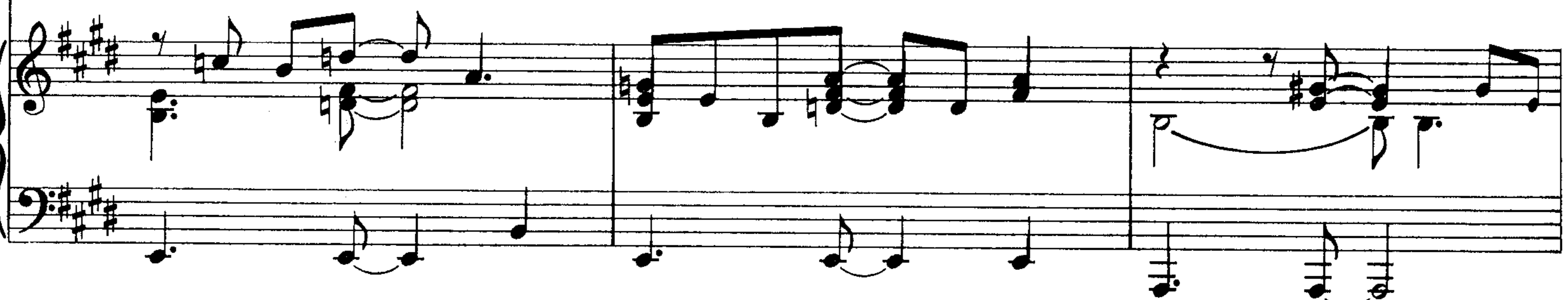
D/E



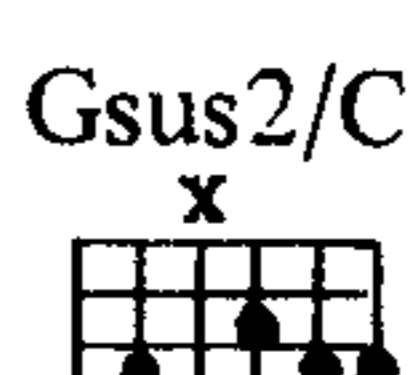
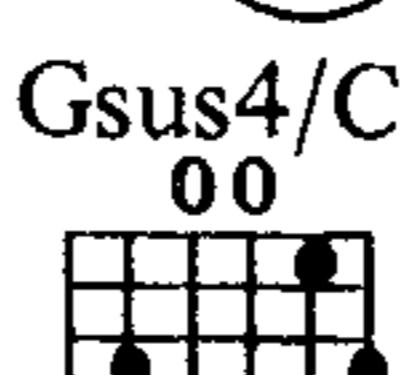
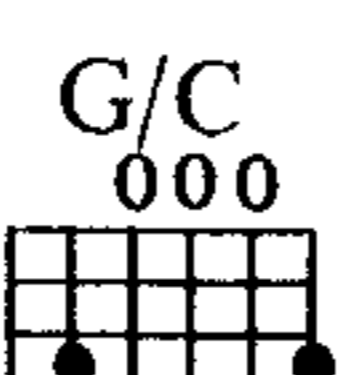
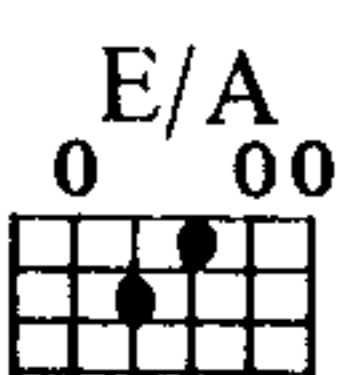
E/A



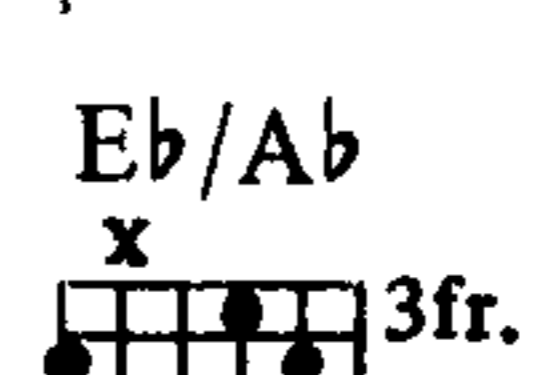
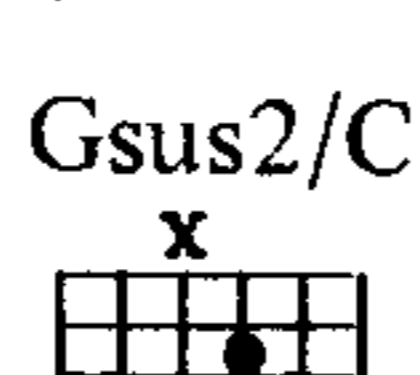
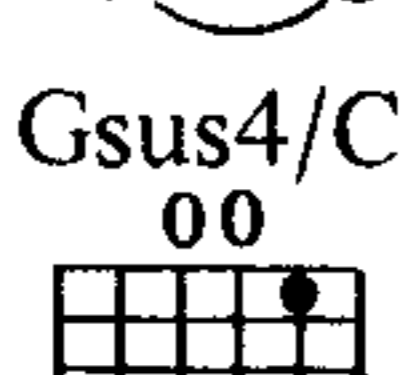
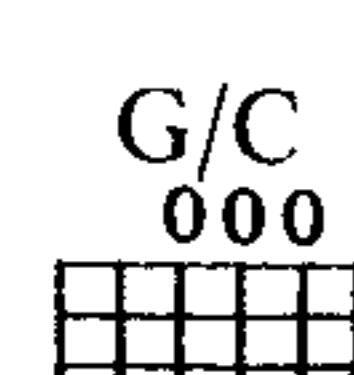
— go - ing on. — I — know you'd nev - er ad - mit — you would ev -
— of your fears. — like — shad - ows creep - ing a - round. — You're much.



— er too be — to blame. — Ev - 'ry - thing's — a game.
— too scared — to look down. — And it's lone - ly out.



— to you. — The old days are gone — and they're —
— on your own. — The old days are gone — and they're —



bet - ter left — a - lone. — I — can - not
bet - ter left — a - lone. — But — I still



Cm

help miss you. — you. — It's I much — too late. — keep it to my — self. }

E/B₀₀ B/F# A/B_{x0} E/B₀₀ B/F# A/B_{x0}

Oh no, — not this — con - fused — a - gain. — Oh no, — not the same.

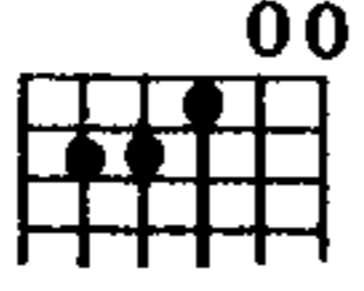
E/B₀₀ B/F# A/B_{x0} C#m 4fr.

— mis - takes — a - gain. — You're tak - ing it all — to heart. — You're

G#m 4fr. F#m7 To Coda ⊕ E/B₀₀ B/F# A/B_{x0}

tak - ing it all — too hard. — There's al - ways a rea -

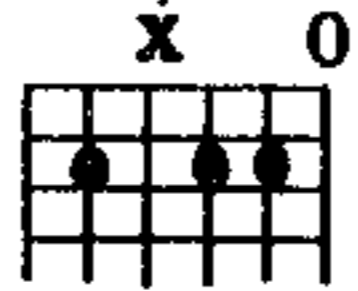
E/B ⁰⁰



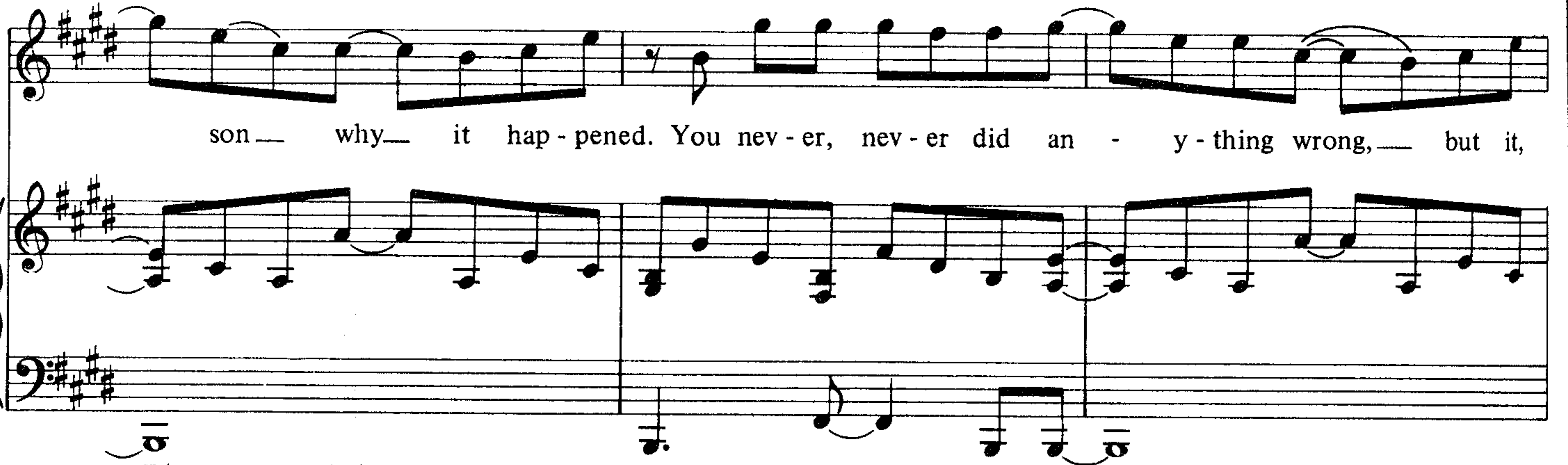
B/F#



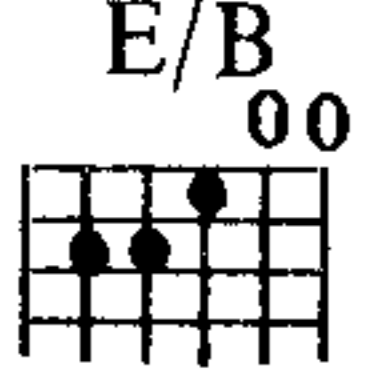
A/B ^{x 0}



son — why — it hap - pened. You nev - er, nev - er did an - y - thing wrong, — but it,



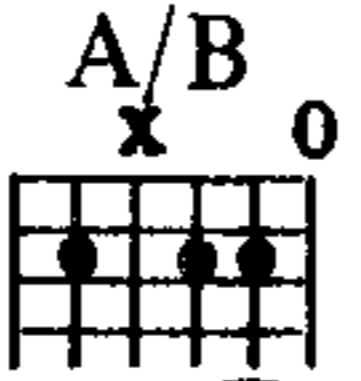
E/B ⁰⁰



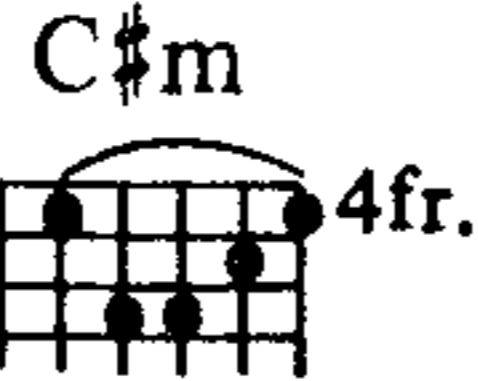
B/F#



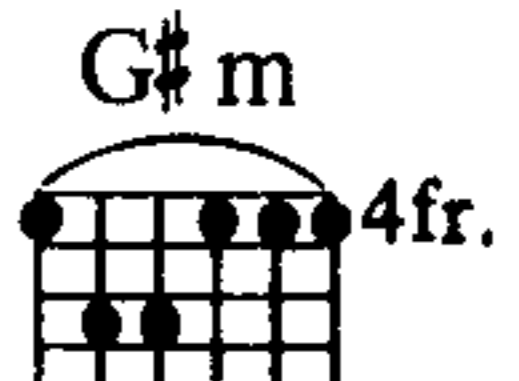
A/B ^{x 0}



C#m ^{4fr.}



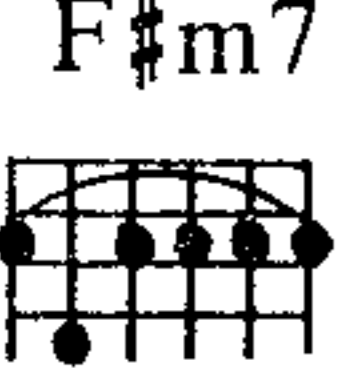
G#m ^{4fr.}




it just seemed to fall — a - part. — You're tak - ing it all — too hard.



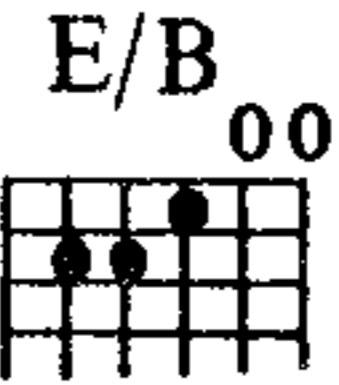
F#m7



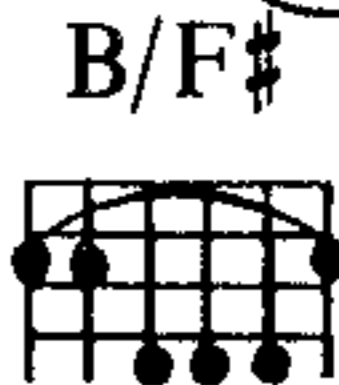
D.S. al Coda 

Coda 

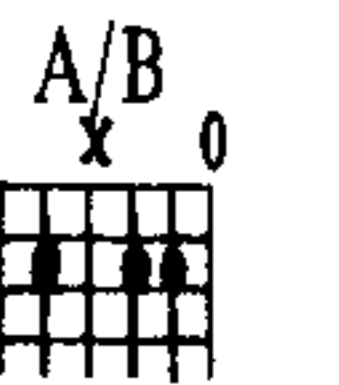
E/B ⁰⁰



B/F#



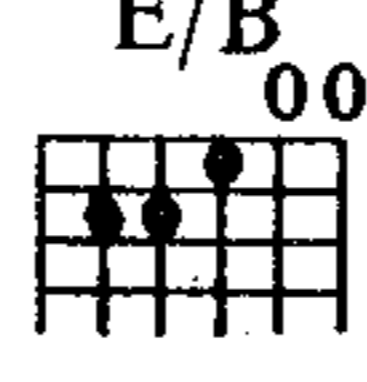
A/B ^{x 0}




Oh no, — not this —



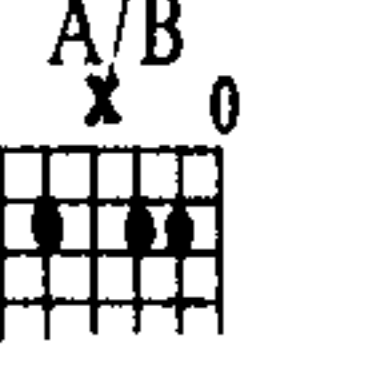
E/B ⁰⁰



B/F#



A/B ^{x 0}



— con - fused — a - gain. — Oh no, — not the same.



E/B ⁰⁰

B/F#

A/B ^{x 0}

C#m ^{4fr.}

— mis - take — a - gain. — You're tak - ing it all — to heart. — You're

G#m ^{4fr.}

1. F#m7

C#m ^{4fr.}

G#m ^{4fr.}

tak - ing it all — too hard. — You're tak - ing it all — to heart.

F#m7

C#m ^{4fr.}

G#m ^{4fr.}

You're tak - ing it all — too hard.

F#m7

2. F#m7

D.S. $\frac{3}{4}$ and fade

YOUR OWN SPECIAL WAY

By
MIKE RUTHERFORD

Moderately fast, in 3

C C6 Cmaj7 C6 C C6

Go far e-nough, — and

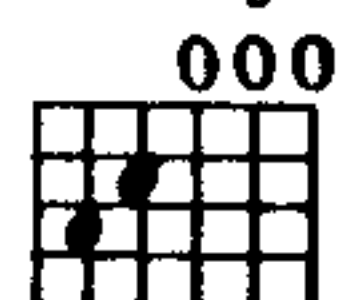
Cmaj7 C6 C C6 Cmaj7 C6

you will reach

C C6 Cmaj7 C6 C C6

place where the sea — runs un-der-neath. —

Cmaj7



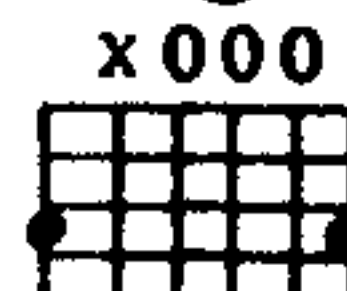
C6



Ab

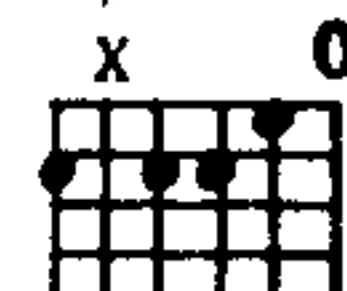


G



And we'll see our_ shad-ow high in the sky, _

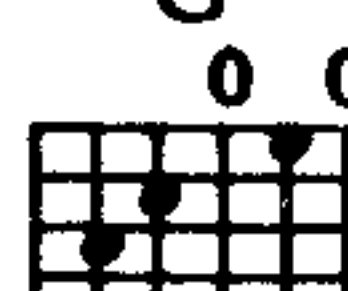
F#m7-5



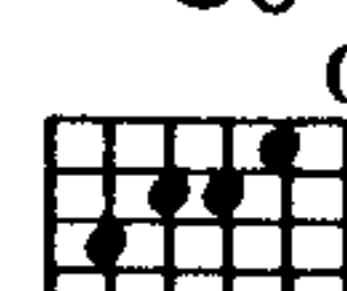
F



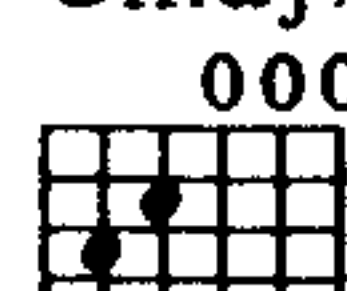
C



C6

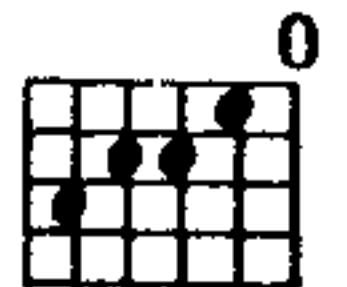


Cmaj7

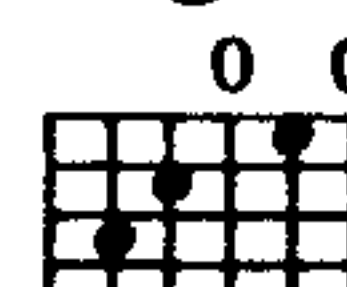


dy - ing a - way_ in the night. _____

C6



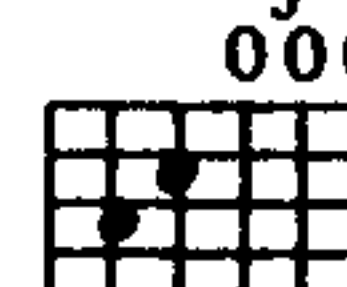
C



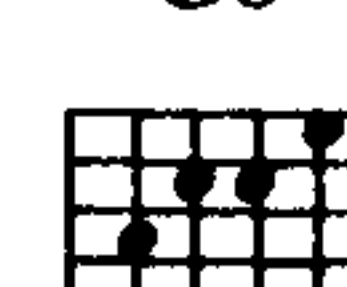
C6



Cmaj7

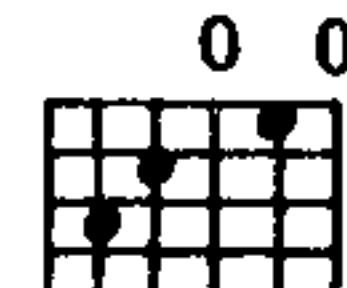


C6



I've sailed the world_ for sev - en years
 Who's seen the wind?_ Not you or I.
 What mean the dreams_ night af - ter night?

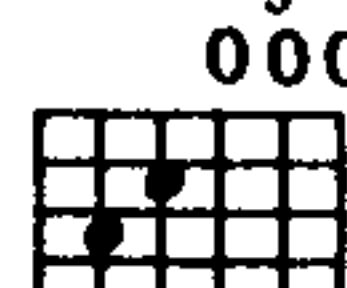
C



C6



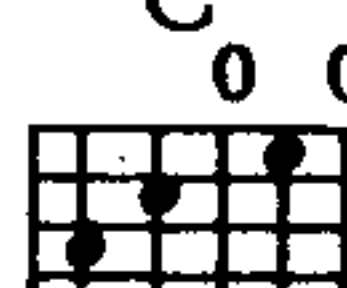
Cmaj7



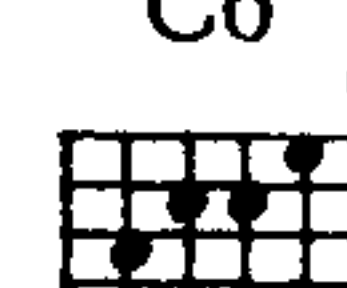
C6



C

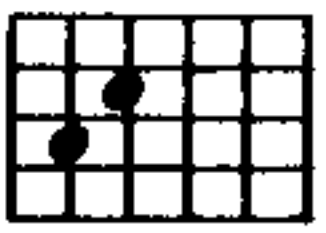


C6

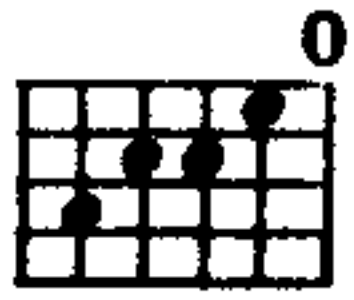


and left all I love_ be -
 But when the ship moves,_ she's
 The man in the moon's_ a

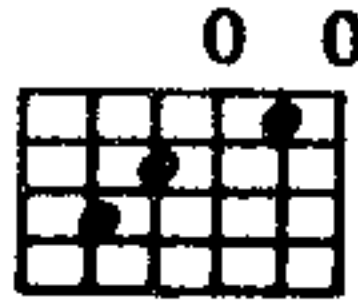
Cmaj7
000



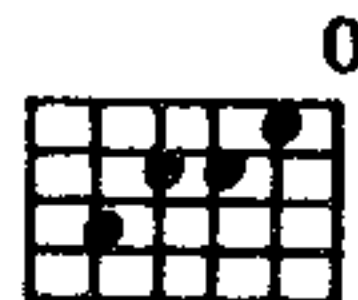
C6



C



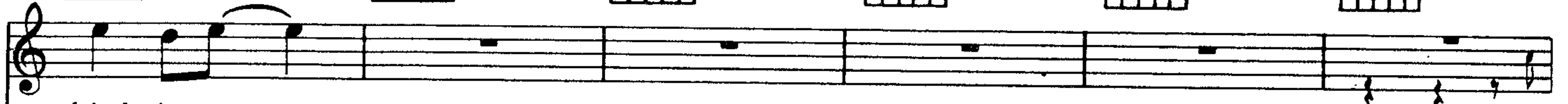
C6



Cmaj7
000



C6



hind in tears. —
pass-ing by. —
blind-ing light. —

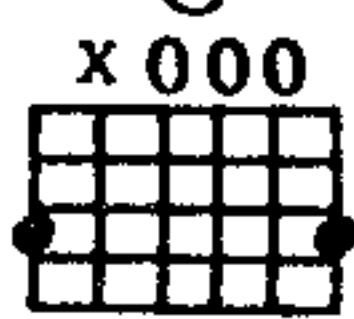
Be-



A^b



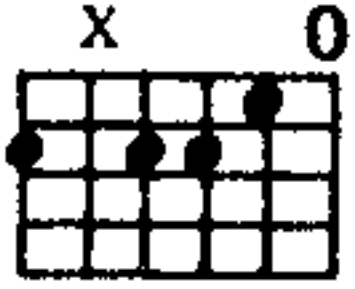
G



Won't you come — here, wher - ev - er you are? I've
tween you and — me, I real - ly don't think she
Won't you come — out, who - ev - er you are? You've



F#m7-5



F



been all a - lone — long e - nough. —
knows where she's go - ing at all. —
fol - lowed me quite — long e - nough. —



Moderately slow, in 2

C

Dm7

You, you have your own spe - cial way
 You, you have your own spe - cial way
 You, you have your own spe - cial way

F

C/E

Fmaj7

C/E

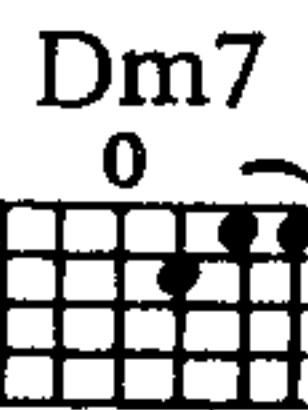
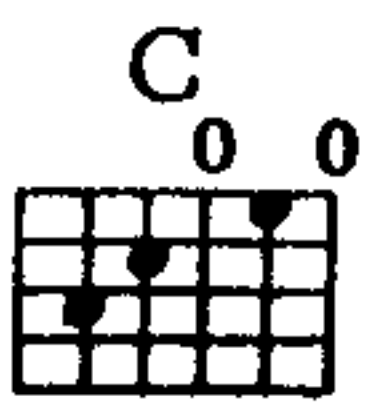
Fmaj7

of hold - ing my hand. Keep it way 'bove the wa - ter. Don't ev - er let
 of car - ry'ng me twice round the world, nev - er clos - er to home than the
 of hold - ing my hand.

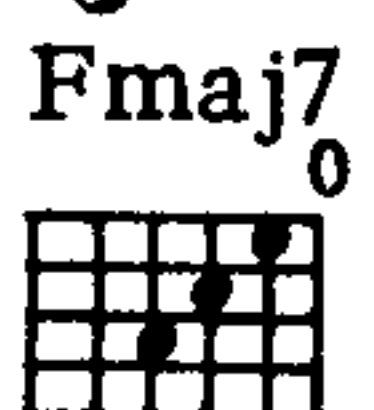
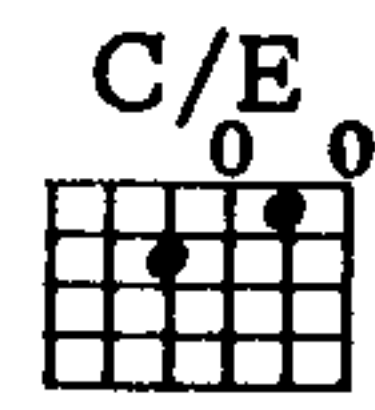
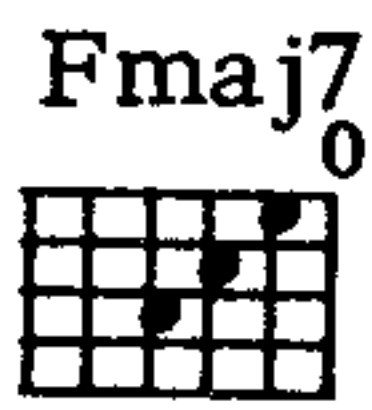
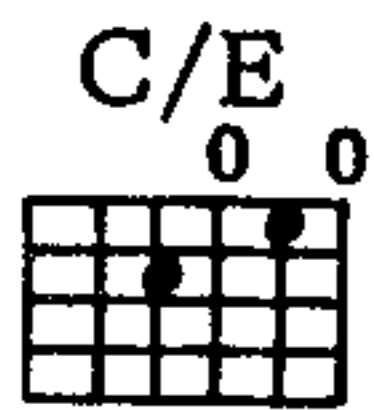
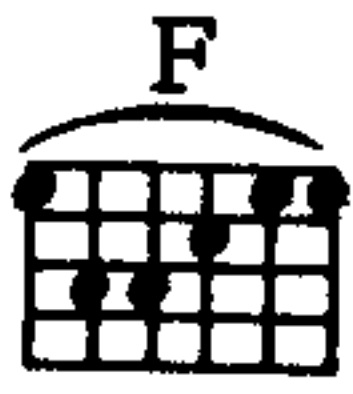
Em7

Dm7

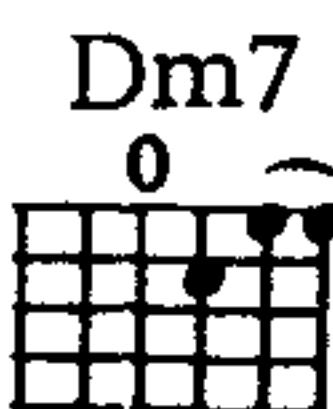
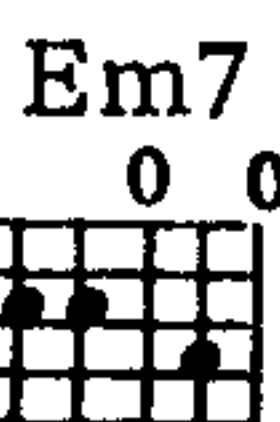
go, oh, no, no, no.
 day, the day I start - ed.
 Don't ev - er let go.



You, you have your own spe - cial way
 You, you have your own spe - cial way.
 You, you have your own spe - cial way

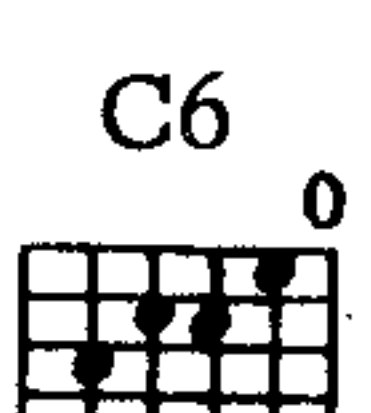
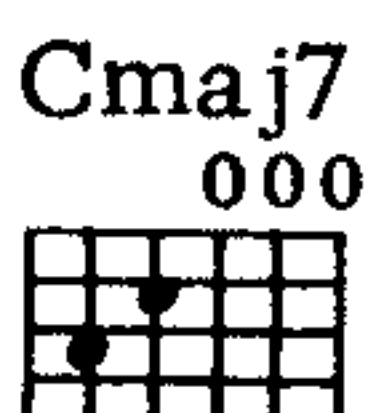
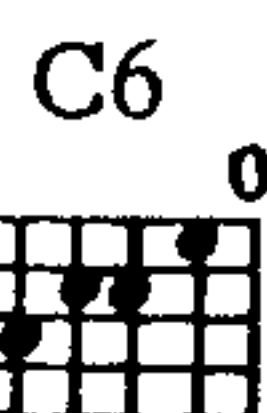
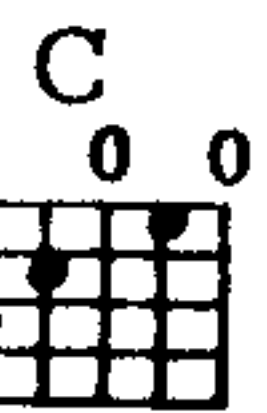


of turn - ing the world so it's fac - ing the way that I'm go - ing. Don't
 Hold on - to my hand. Keep it way 'bove the wa - ter. Don't ev - er let
 of turn - ing the world so it's fac - ing the way that I'm go - ing. Don't



To Coda \oplus

ev - er, don't ev - er stop.
 go, no, no, no.
 ev - er, don't ev - er leave me.



2.

mp

Tacet

The main musical score consists of four systems of two staves each. The first system begins with a double bar line and a 'Tacet' instruction. The music is written in a key with two flats and a 3/4 time signature. The first system includes a piano (*p*) dynamic marking. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like *p*. The second system includes a repeat sign. The third system features a double bar line. The fourth system concludes with a 3/4 time signature change.

This section contains five guitar chord diagrams and a musical staff. The chord diagrams are labeled C, C6, Cmaj7, C6, and C. Below the diagrams is a musical staff in 3/4 time with a mezzo-forte (*mp*) dynamic marking. The staff shows a sequence of chords corresponding to the diagrams above. The final measure of the staff includes a Coda symbol.

C

C6

Cmaj7

C6

C

mp

D. S. $\frac{3}{4}$
al Coda Φ

Coda Φ

DOMINO PART I

IN THE GLOW OF THE NIGHT

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

$\text{♩} = 88$

Em A Em A G A Em A Em

SYNTH.

A G A G Em A Em A Em A

G A Em A Em A Em A Em A Em

D Em D Em D Em D Em D

The grey of eve - ning fills the room

Em D Em D Em D Em D Em D Em

there's no need to look out side —

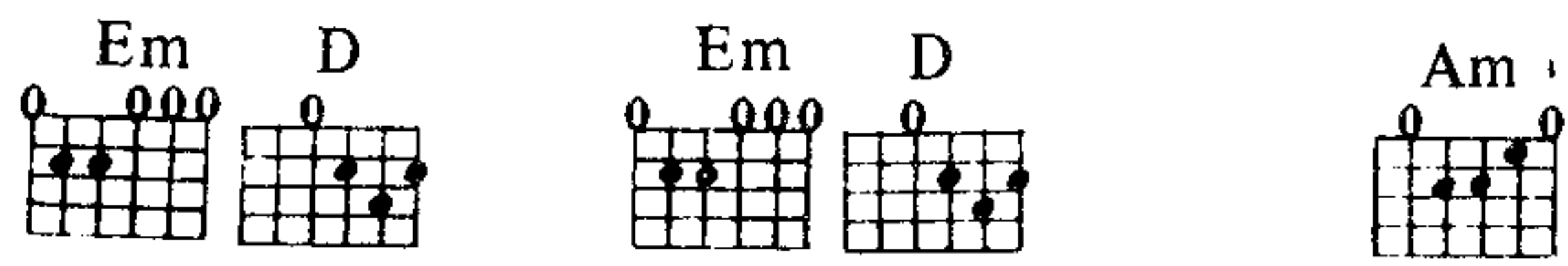
D Em D Em D Em A Em A

to see or feel — the rain. — *SYNTH.*

G A Em A Em A Em A Em Em

D Em D Em D Em D Em D

And I reach a - cross to touch her but I know —



— that she's — not — there. —



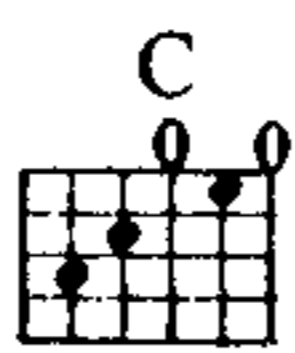
Rain keeps run - ning —



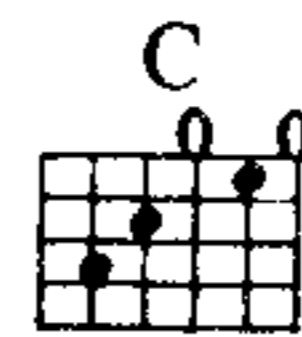
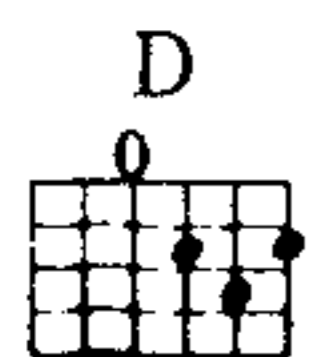
down the win - dow — pane — time is



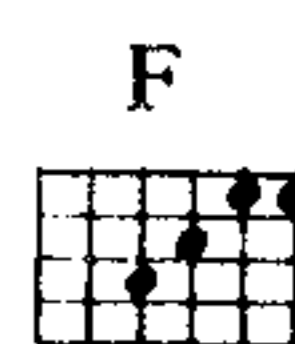
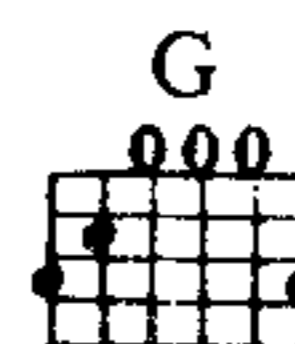
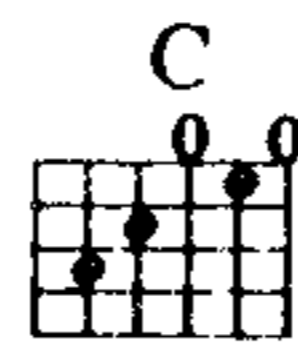
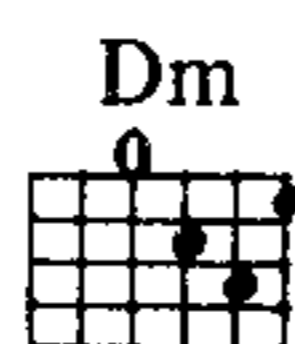
run - ning — out for — me.



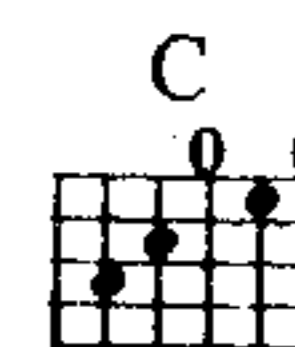
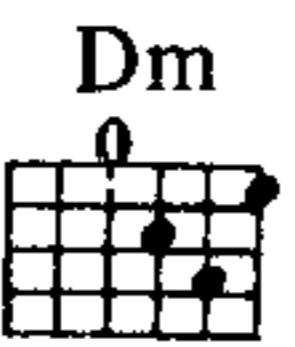
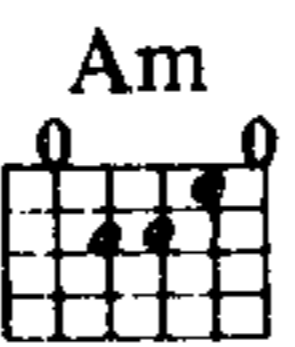
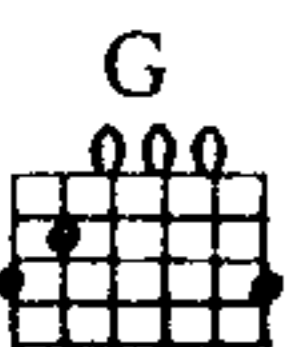
Musical notation for the first system, including treble and bass clefs, notes, and rests.



Musical notation for the second system, including treble and bass clefs, notes, and rests.



Musical notation for the third system, including lyrics: Sheets of Can't you see what you are — dou - ble glaz - ing help to —



Musical notation for the fourth system, including lyrics: do - ing — to me — keep outside the night — only foreign can't you ci - ty

G Am G/A Am

see what you have done. —
 si - rens can cut through. —

ff

Dm C G F G

As I try — to pass — an - oth - er — lone - ly sleep - less night
 Ny - lon sheets — and blan - kets help to — min - i - mise the cold

mp

Am Dm C G

— — — — —
 A hun - dred cra - zy voi - ces call my name
 But they can't keep out — the chill - ing sounds

Am Dm C

— — — — —
 As I try — to pass —
 Will the night - mare soon.

ff *mp*

G F D F

— them by — I al - most — can be - lieve that she is here. —
 — give way — to dream - ing — that she is here with me. —

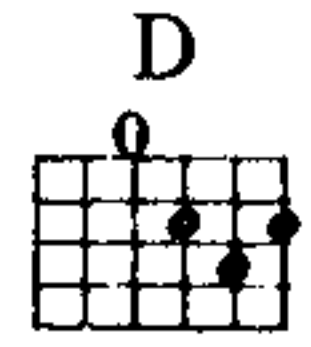
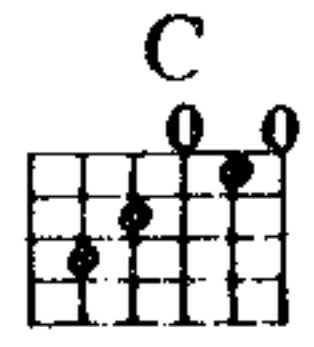
Esus4

D

Here in the glow of the night —

C D

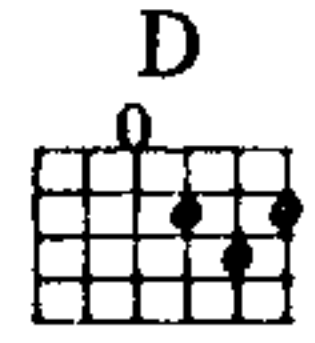
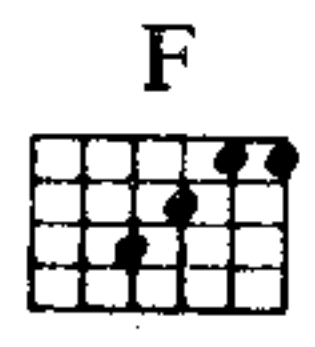
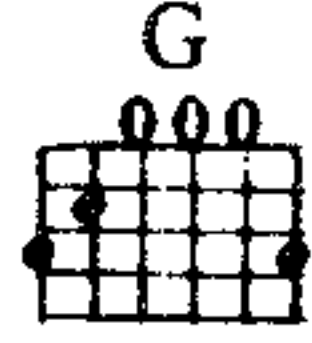
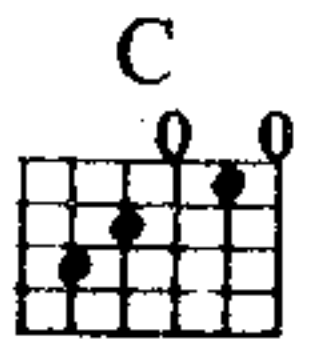
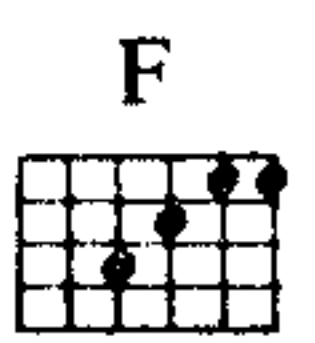
Do you know — what you — have — done —



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics "Do you know_ what you_ have be - gun" are written below the staff.

Do you know_ what you_ have be - gun

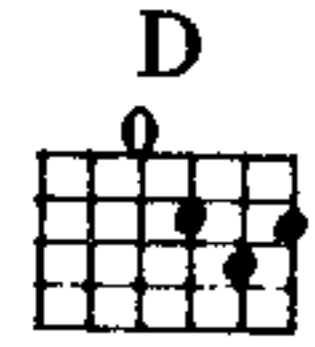
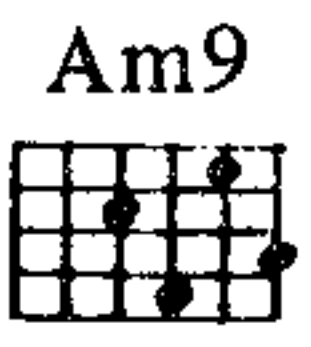
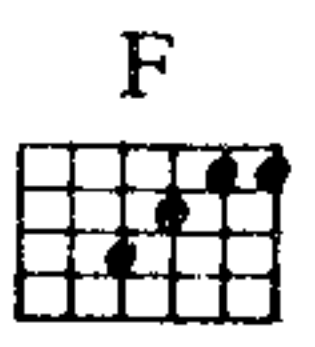
Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a bass line with some chords.



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with quarter and eighth notes. The lyrics "Do you see we shall ne - ver__ be to - geth - er a - gain__" are written below the staff.

Do you see we shall ne - ver__ be to - geth - er a - gain__

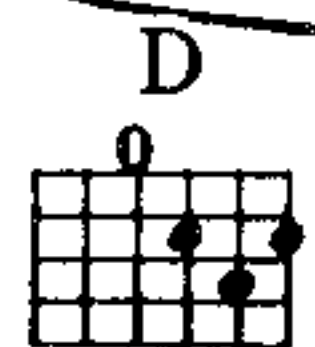
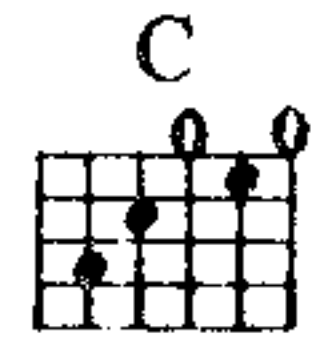
Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a bass line with some chords.



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter notes. The lyrics "All of my life" are written below the staff.

All of my life

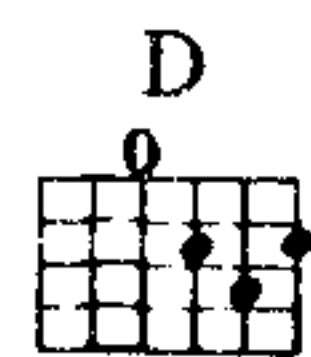
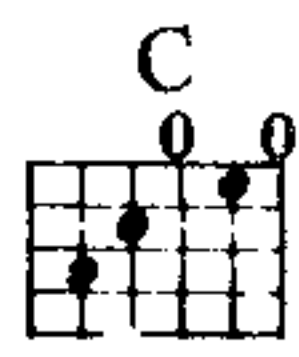
Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a bass line with some chords.



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics "Oh the love - ly peo - ple emp - ty rooms" are written below the staff.

Oh the love - ly peo - ple emp - ty rooms

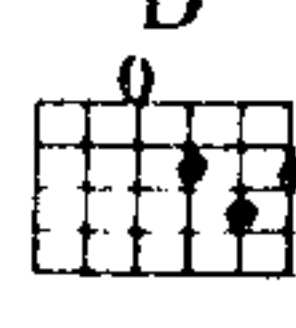
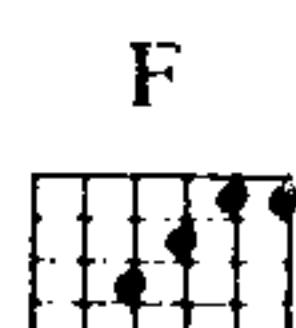
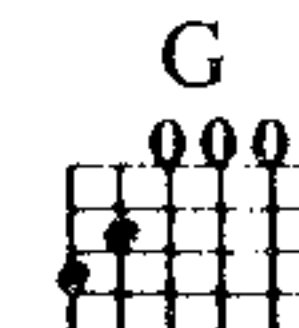
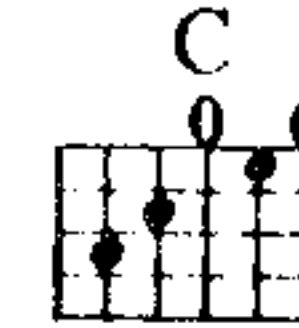
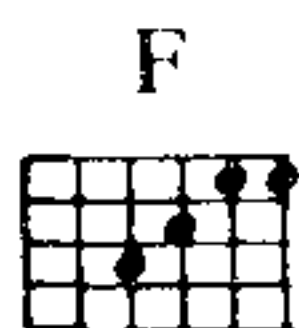
Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a bass line with some chords.



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

And all the point-less vio - lence si - lent tombs

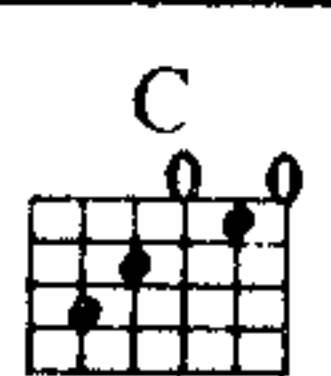
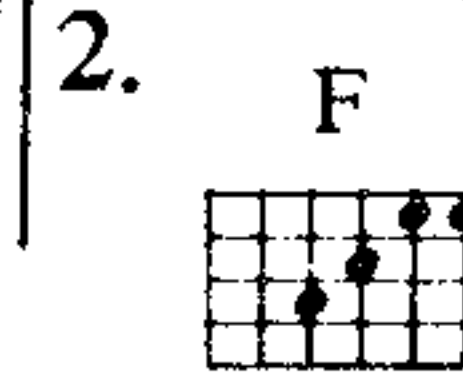
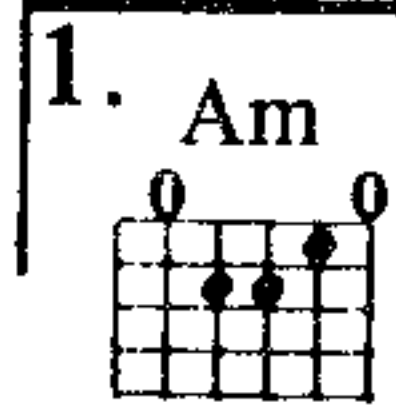
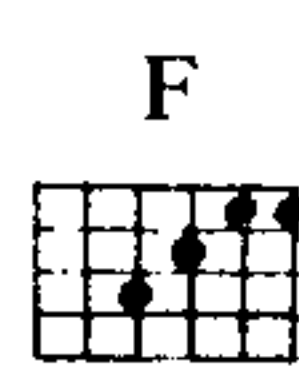
Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



Musical staff with treble clef and key signature of one sharp. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Could it be — that — we shall be to - geth - er a - gain. —

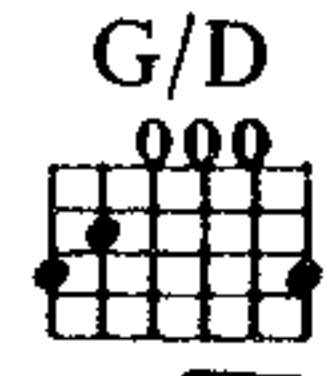
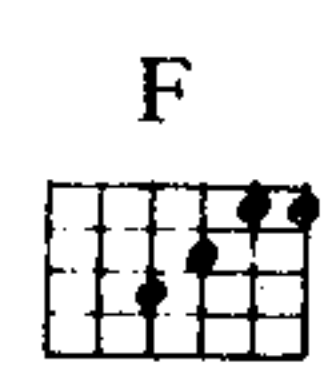
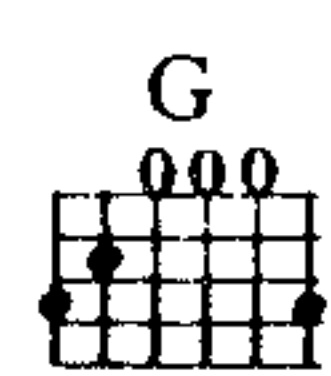
Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.



Musical staff with treble clef and key signature of one sharp. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Could it be — that

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

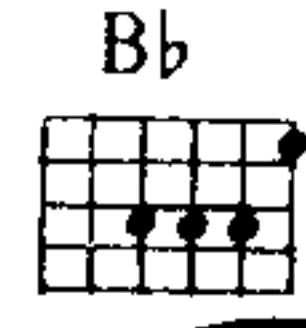
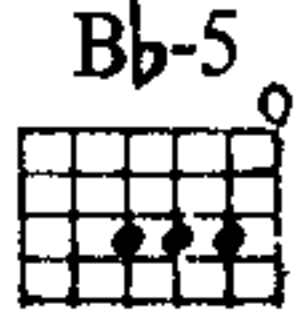
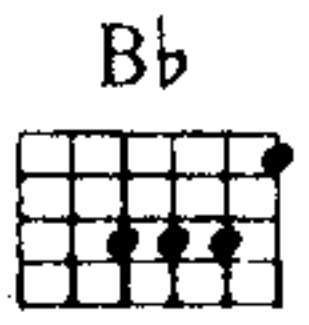


Musical staff with treble clef and key signature of one sharp. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

we shall be to - geth - er a - gain. —

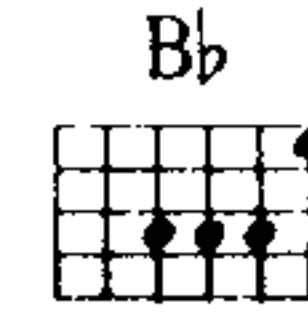
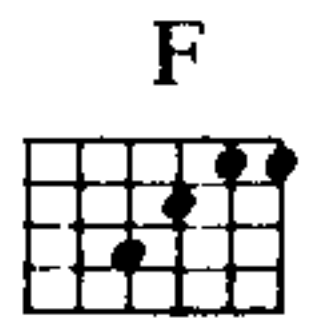
Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Slow and with expression

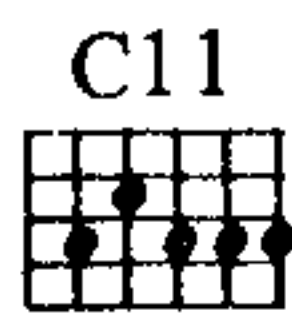


In si - lence and dark - ness

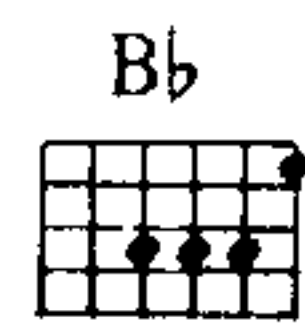
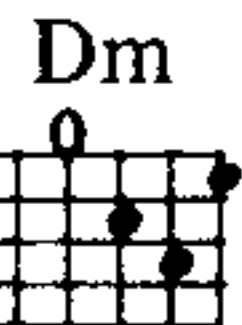
colle voce



we held each oth - er



near that — night we prayed it — would



last for ev - er.

DOMINO PART II

THE LAST DOMINO

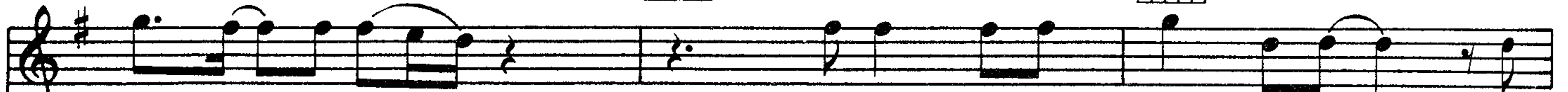
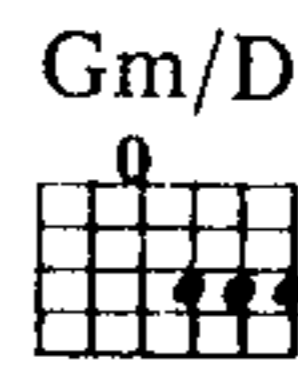
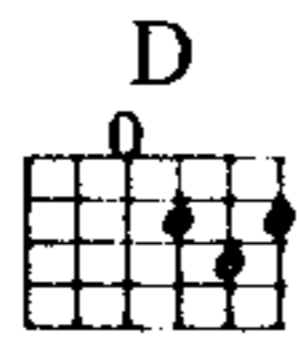
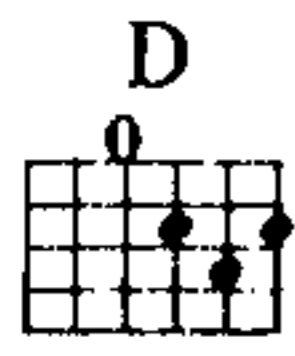
By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

♩ = 132
5x

Ab/D_b
5x

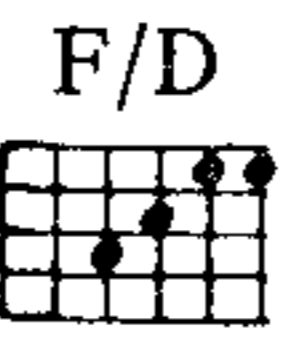
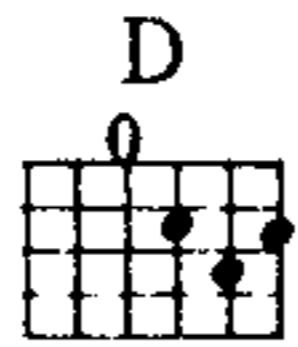
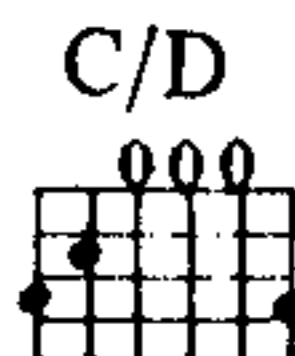
Blood on the win - dows
The liqu - id sur - rounds me

mil - lions of or - din - ary
I fight to rise from this



peo - ple out there
ri - ver of hell

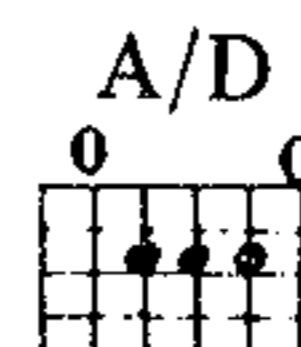
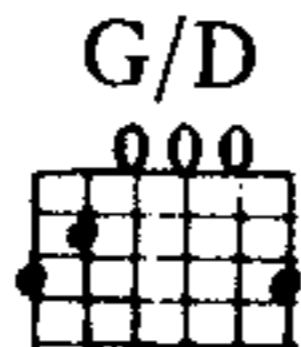
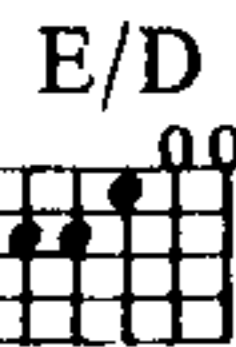
they gaze at the sce - ne - ry they
I stare round a - bout me and



act as if it is
child - ren are swimming and

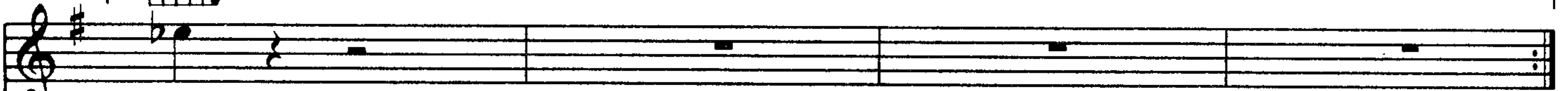
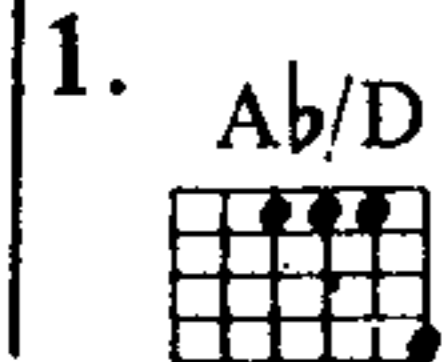
per - fect - ly clear
play - ing with boats

take a look at the
their fea - tures are



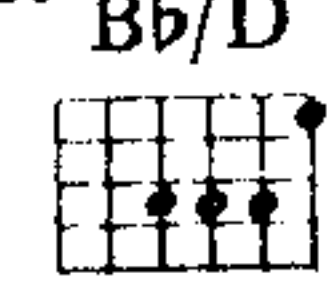
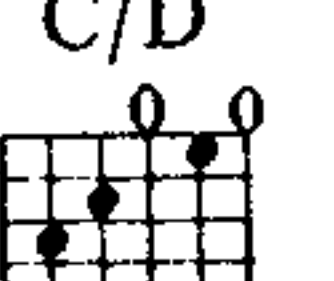
moun - tain
chang - ing

take a look at the beau - ti - ful ri - ver of
their bodies dis - solve and I am a




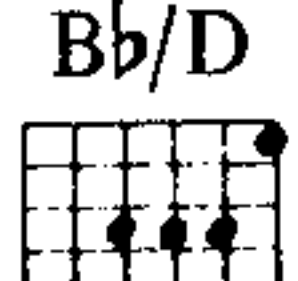
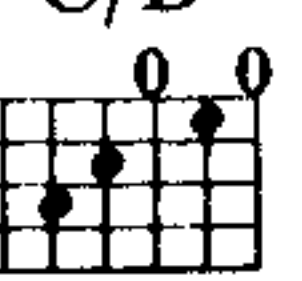
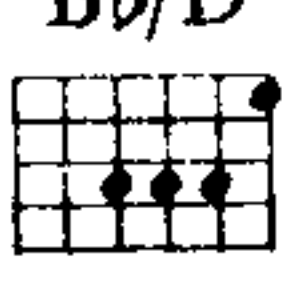
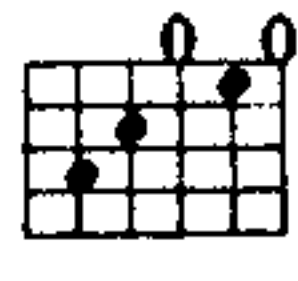
blood.




2. Bb/D  C/D 

- lone.



Bb/D  C/D  Bb/D  C/D 



D  C/D  D 

Now _ see what you've gone and done. _



1. C/D  2. C/G  Gsus4 



G Gsus4 C D G

System 1: Measures 1-5. Chords: G, Gsus4, C, D, G.

Gmaj7 C6 D G Bm

System 2: Measures 6-10. Chords: Gmaj7, C6, D, G, Bm.

C D/C D G/D Gmaj7 C

System 3: Measures 11-15. Chords: C, D/C, D, G/D, Gmaj7, C.

D7sus4 D7 G D7

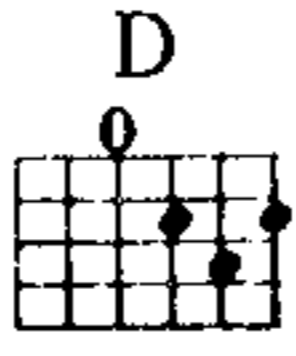
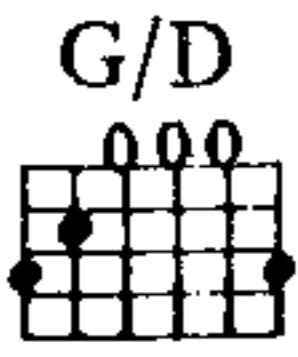
System 4: Measures 16-20. Chords: D7sus4, D7, G, D7.

Well now you

ne-ver did see such a ter - ri - ble thing — as you seen last night on the
 one with the liv - ing and I'm feel-ing just fine — I know just what I gotta

T. V. — may - be if we're luck-y they will show it a - gain — such a
 do — play — the game of hap - pi - ness and nev - er let on — that it

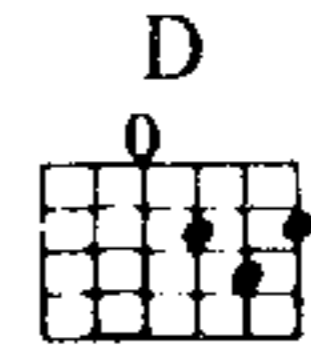
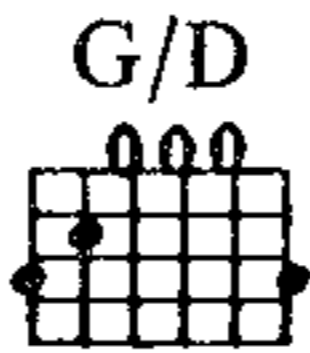
ter - ri - ble thing on - ly lives on in a to see. — song. —



Musical staff with treble clef and key signature of one sharp (F#).

There's nothing you can do when you're the next in line.

Piano accompaniment for the first system, including grand staff and bass line.



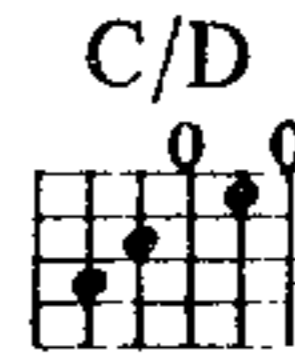
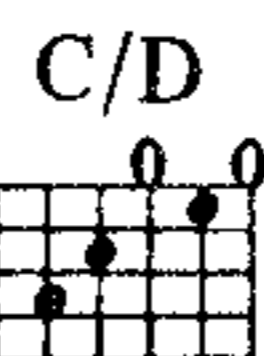
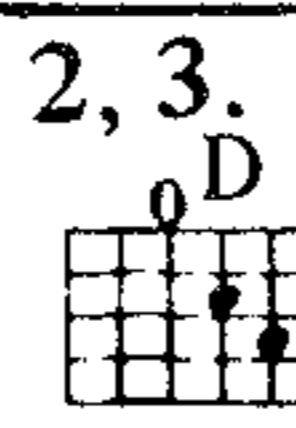
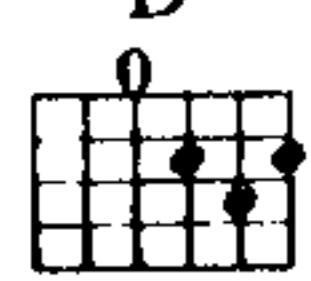
Musical staff with treble clef and key signature of one sharp (F#).

You've got to go

Piano accompaniment for the second system, including grand staff and bass line.

To Coda

1.



Musical staff with treble clef and key signature of one sharp (F#).

do-mi - no.

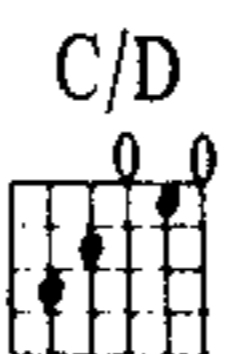
Now I'm

do - mi - no.

Do you know
Do you know

Musical staff with treble clef and key signature of one sharp (F#).

1.



Musical staff with treble clef and key signature of one sharp (F#).

Piano accompaniment for the third system, including grand staff and bass line.

Musical staff with bass clef and key signature of one sharp (F#).

what you have done.
what you've become.

Piano accompaniment for the fourth system, including grand staff and bass line.

2.

N.C.

The first system consists of a treble clef staff with five whole rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the bass clef and a harmonic accompaniment in the treble clef, both starting with a half note and moving through several measures.

Bb

A guitar chord diagram for Bb, showing the fretboard with dots indicating finger positions on the 2nd, 3rd, 4th, and 5th strings.

Bb-5

A guitar chord diagram for Bb-5, showing the fretboard with dots indicating finger positions on the 2nd, 3rd, 4th, and 5th strings, with a flat sign over the 5th string.

The second system features a treble clef staff with five whole rests. The grand staff below contains piano accompaniment. The piano part includes a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with some notes tied across measures.

Bb

A guitar chord diagram for Bb, showing the fretboard with dots indicating finger positions on the 2nd, 3rd, 4th, and 5th strings.

F

A guitar chord diagram for F, showing the fretboard with dots indicating finger positions on the 1st, 2nd, 3rd, and 4th strings.

The third system includes a treble clef staff with lyrics: "In si - lence_ and dark - ness ____". The grand staff below contains piano accompaniment. The piano part features a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with notes tied across measures.

The fourth system is a grand staff with piano accompaniment. The piano part features a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with notes tied across measures.

Bb


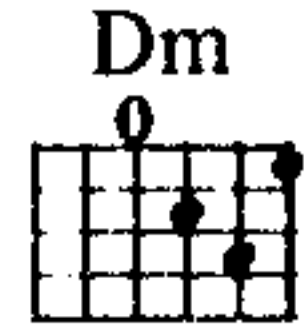
A guitar chord diagram for Bb, showing the fretboard with dots indicating finger positions on the 2nd, 3rd, 4th, and 5th strings.

Gm

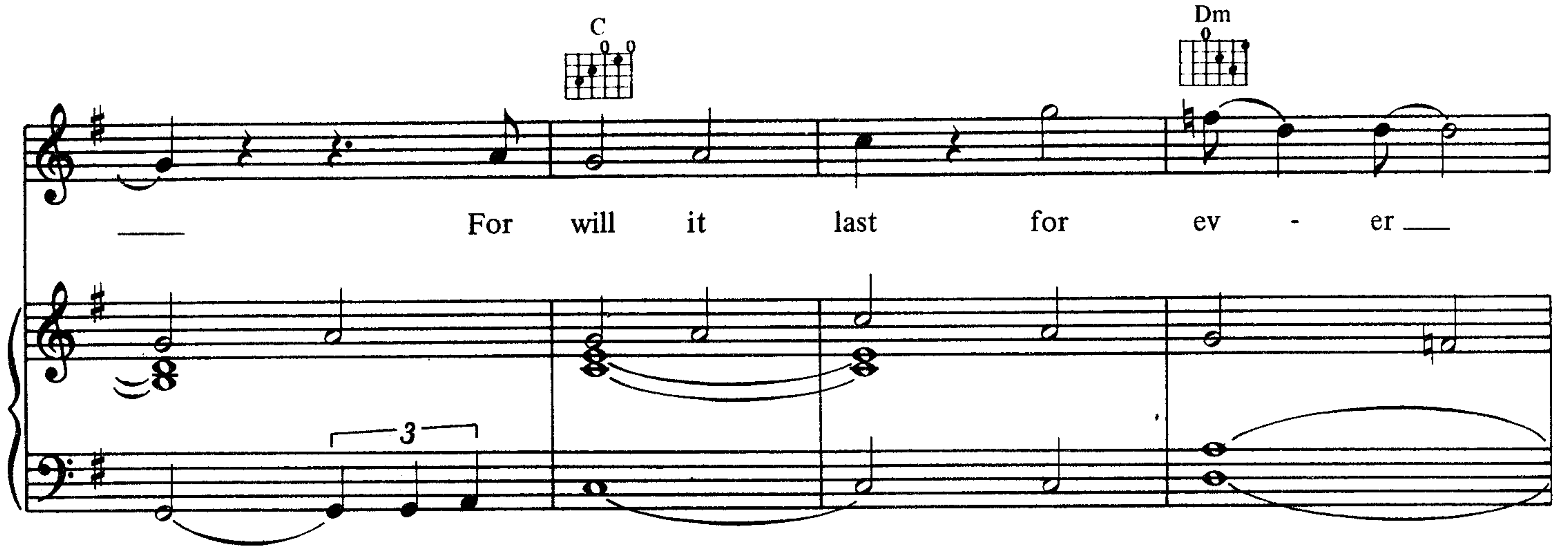
A guitar chord diagram for Gm, showing the fretboard with dots indicating finger positions on the 2nd, 3rd, 4th, and 5th strings.

The fifth system includes a treble clef staff with lyrics: "Hold each oth - er ____ near to - night_". The grand staff below contains piano accompaniment. The piano part features a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with notes tied across measures.

The sixth system is a grand staff with piano accompaniment. The piano part features a melodic line in the bass clef and a harmonic accompaniment in the treble clef, with notes tied across measures.

C  Dm 

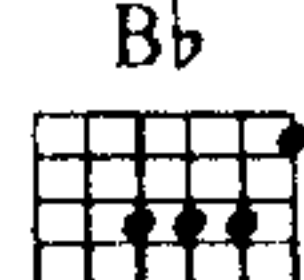

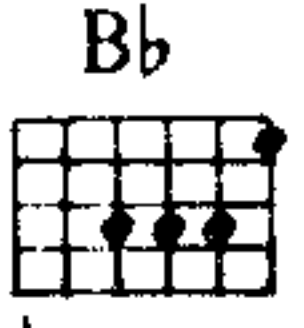
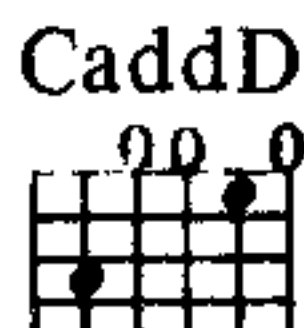
For will it last for ev - er



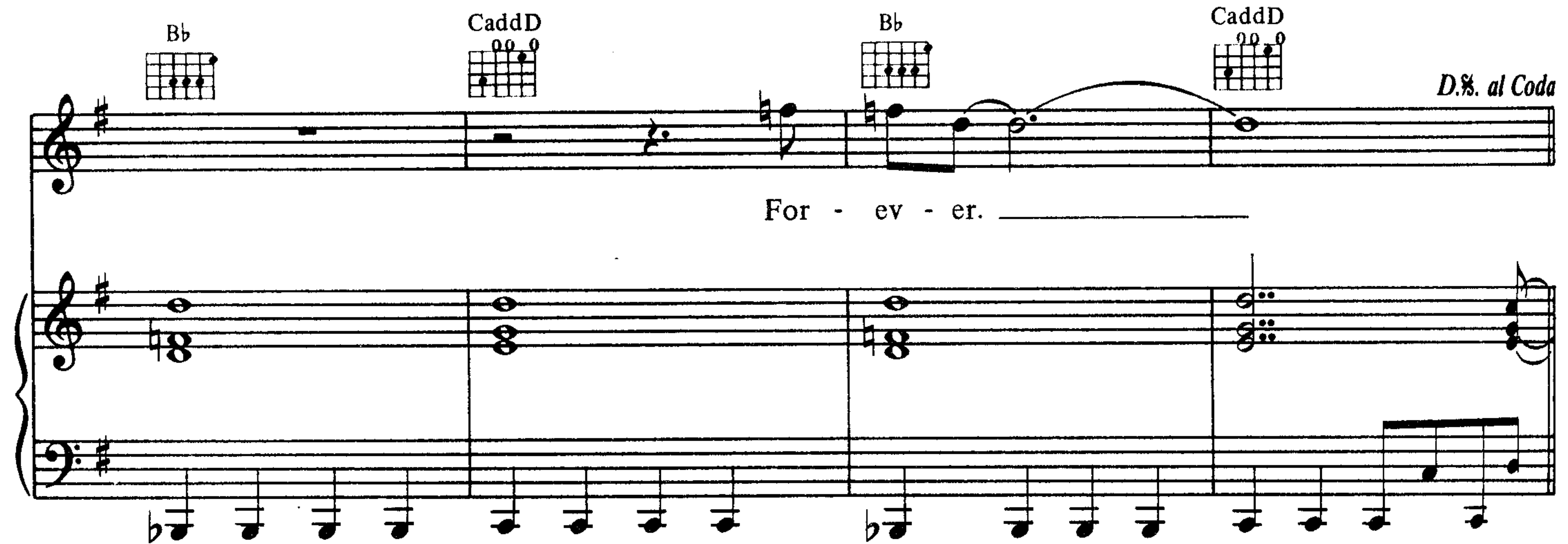
Bb  CaddD  Bb  CaddD 

Will it last for ev - er



Bb  CaddD  Bb  CaddD  *D.%. al Coda*

For - ev - er.



Ⓞ CODA  *To FADE*   

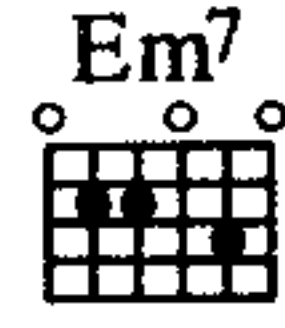
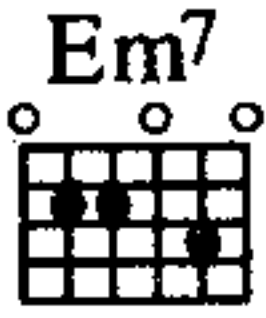


DREAMING WHILE YOU SLEEP

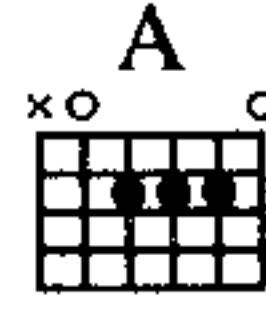
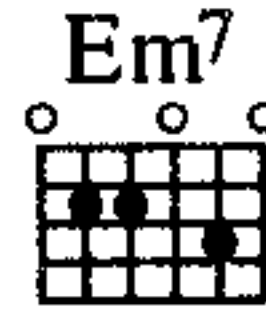
By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

♩ = 100

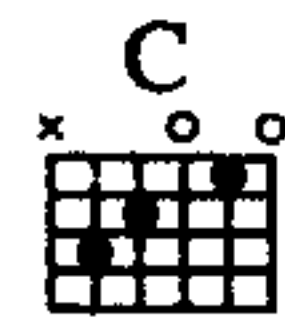
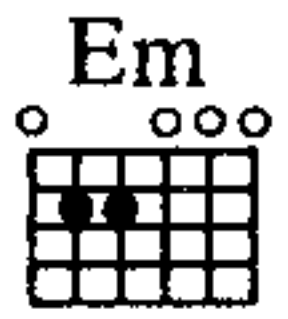
N.C.

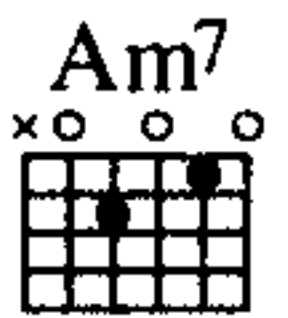
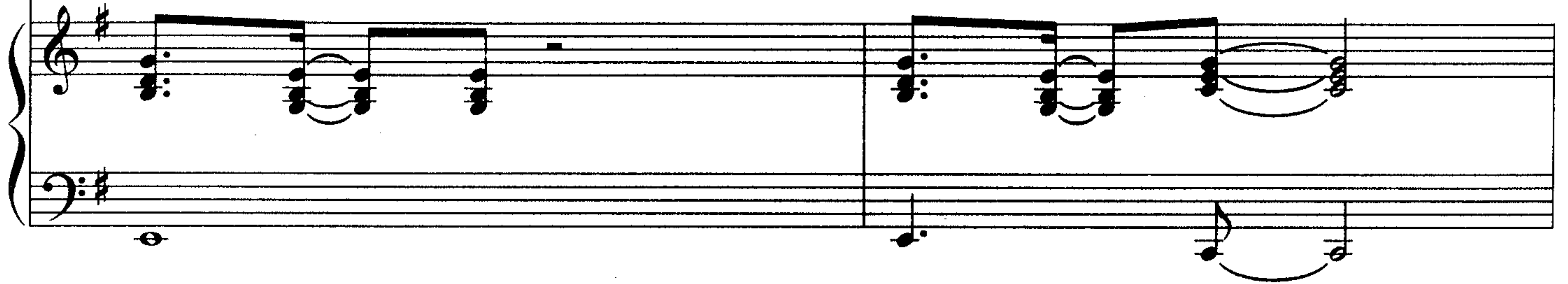
In and out___ of dark - ness, in and out___ of sleep.____
 I can ne - ver un - der - stand what went thru'___ my mind,___ I
 Heard it on___ the ra - di - o, saw it on___ T. V.,___



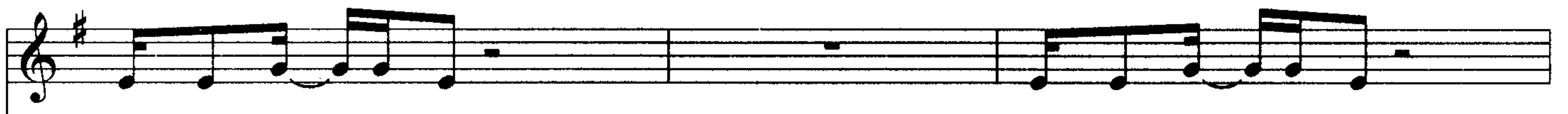
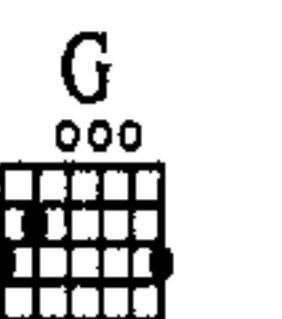
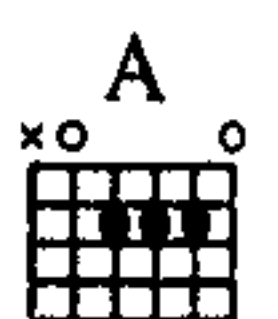
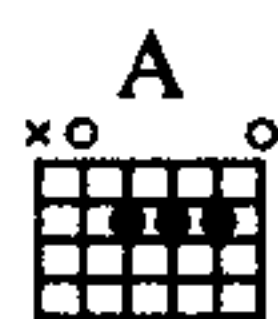
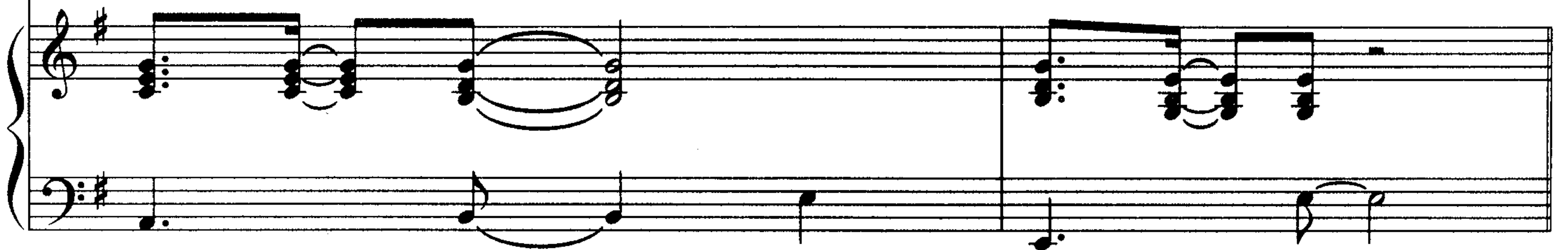
trying to keep___ my hands___ up - on the___ wheel.____
 did - n't stop___ to see___ what I had___ done. I
 should I take___ my , sec - ret to the___ grave?____



ne - ver saw the cor - ner in the dri - ving rain, I
 had to keep on driv - ing deep in - to the night, the
 If I had a - noth - er chance, would I do the same?



ne - ver saw her step in - to the street.
 miles be - tween would some - how put it right.
 Would I still de - ny that it was me?



Dream - ing while you sleep. Dream - ing while you sleep.
 Dream - ing while you sleep. Dream - ing while you sleep.
 Dream - ing while you sleep. Dream - ing while you sleep.



A G Em A G A/E G

mem - o - ries___ to keep.____
 mem - o - ries___ to keep.____
 Dream - ing while___ you sleep.____

Are you

Em A G A G 1. Em7

Dream - ing while___ you sleep.
 Dream - ing while___ you sleep.
 dream - ing while___ you sleep?

D Em G A G Em7

N.C.

2, 3.

C Bm Cmaj9

Cmaj7 Bm Em

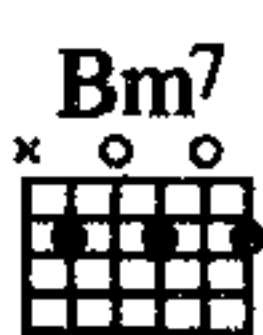
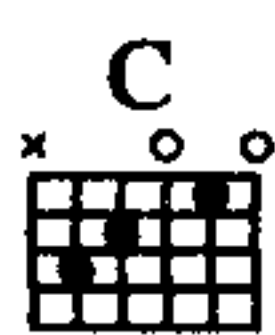


C

Bm7

All my life, you lie si - lent - ly there. All my
 life, I'll be haunt - ed by. All my

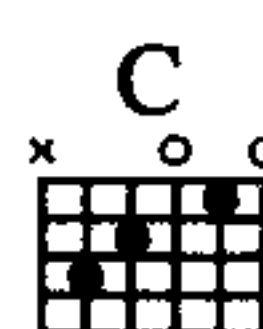
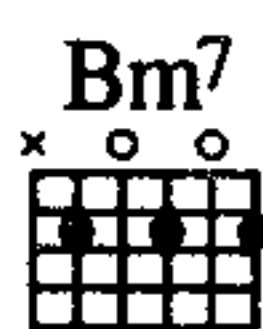
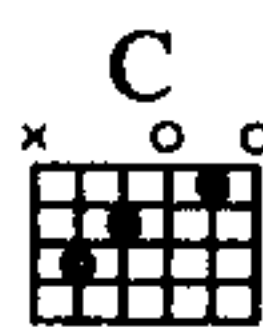
sfz sfz sfz *mf*



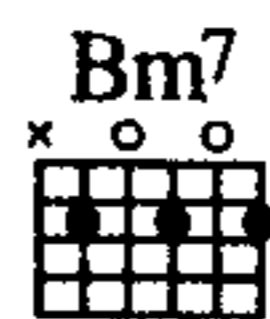
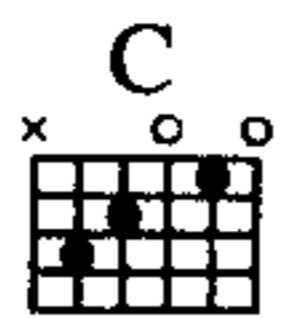
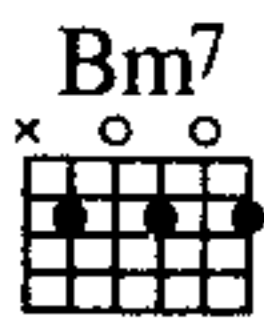
— life, in a world so un - fair. All my life, and
 — life, just one mo - ment in time. All my life, un -



on - ly I'll know why, and it will live in - side of me,
 -til the day I die, and it will live in - side of me,



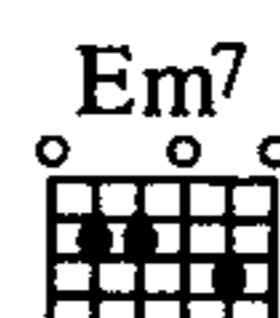
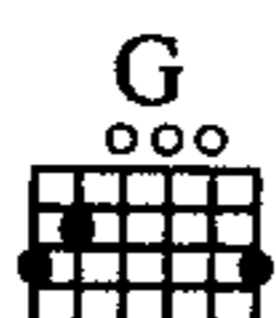
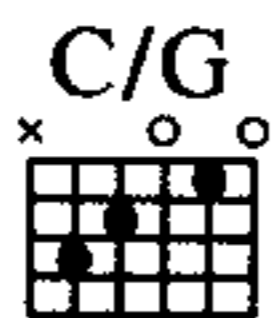
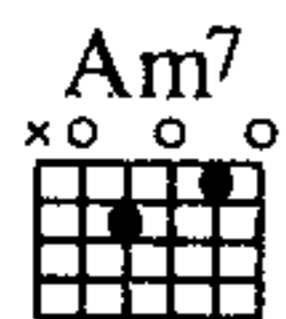
— I will ne - ver be free. All my life, trapped in
 — I will ne - ver be free. All my life, trapped in



her mem - o - ry. All my _____ life, _____ till the day that you o - pen your
 her mem - o - ry. All my _____ life, _____ till the day that you o - pen your



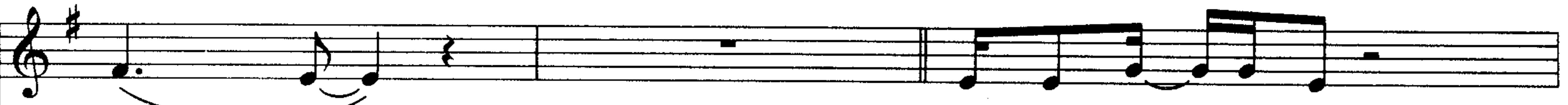
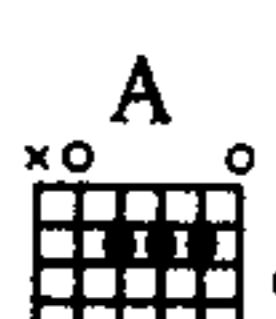
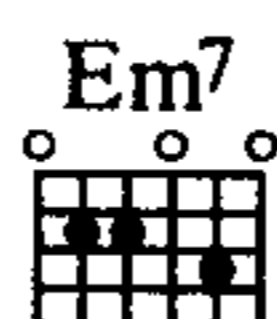
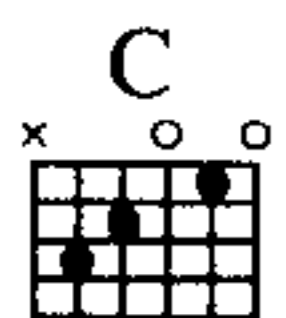
1.



/D

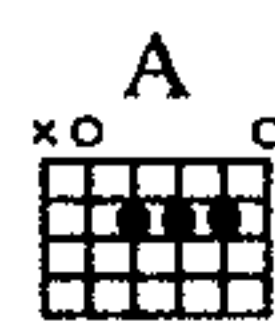
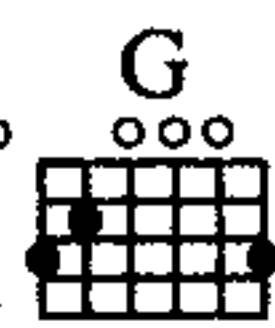
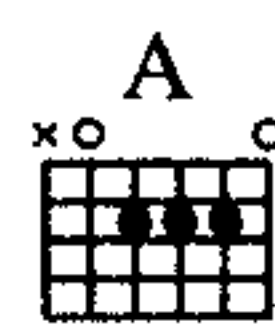
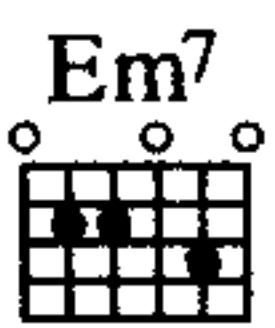
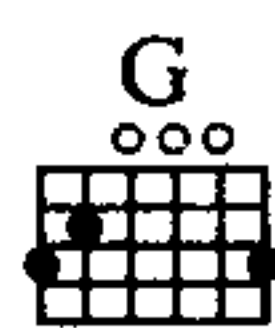


eyes. Please, ah, ah, ah, o - pen your
 eyes.

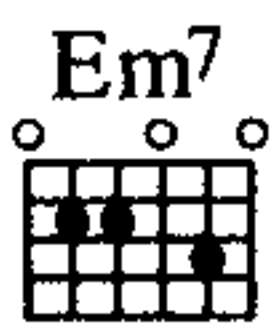
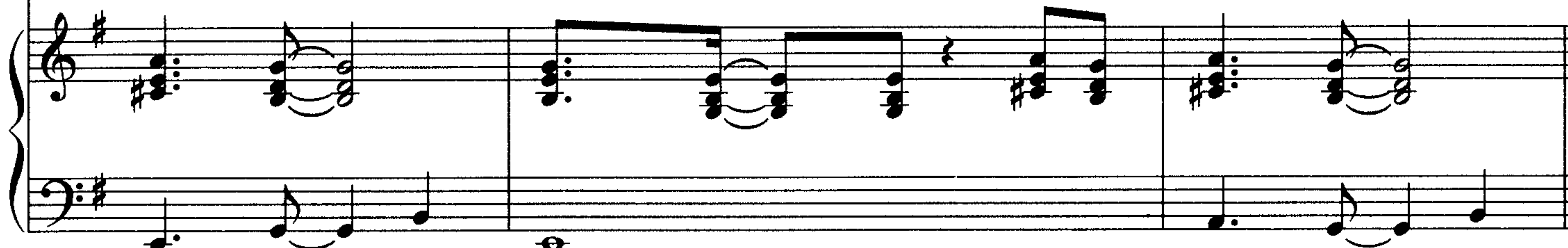


eyes. _____ Dream - ing while you sleep.

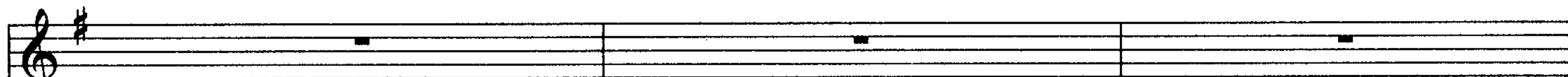




Dream - ing while__ you sleep.

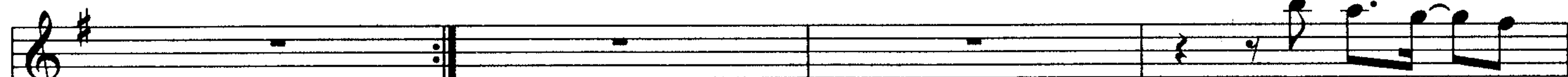
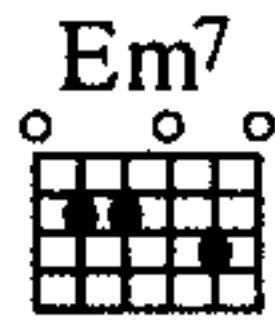
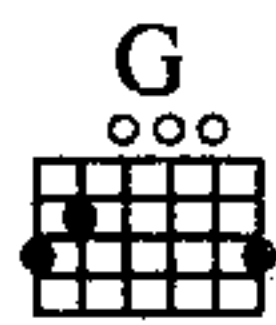
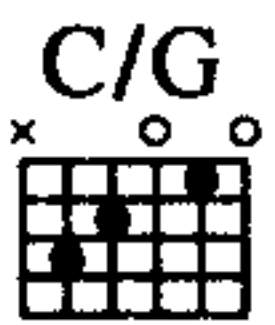
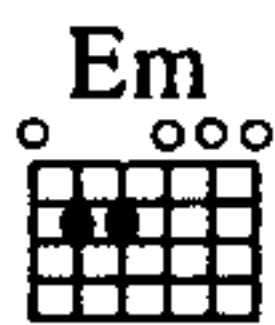
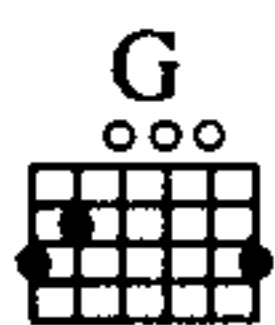


N.C.



2 and Fade

D.%. and Fade



All__ of__ my

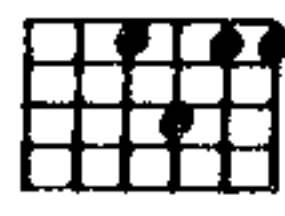


INVISIBLE TOUCH

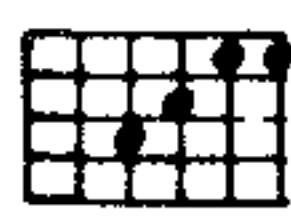
By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

♩ = 128

Fsus4



F



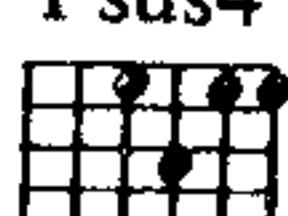
Bb/F



C/F



Fsus4



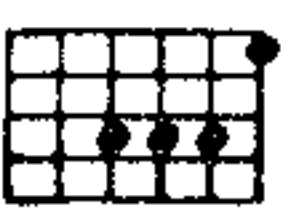
F



Bb/D



Bb/C



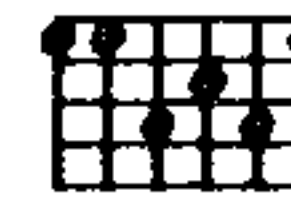
C



Dm



Bbmaj7



Well I've been wait - ing
 I don't real - ly know her I
 She don't like los - ing to

Am(add F)



F



C



F



Dm



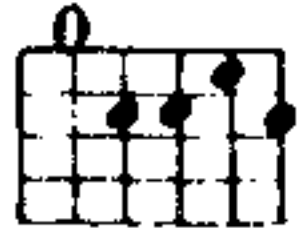
wait - ing here so long
 on - ly know her name
 her it's still a game

but think - ing
 but she crawls
 and tho' she will

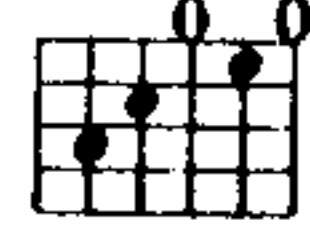
Bbmaj7



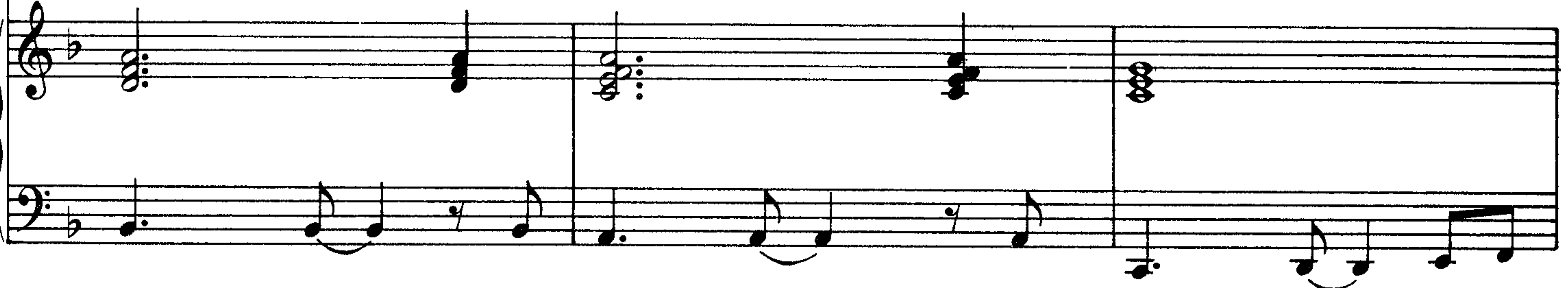
Am(add F)



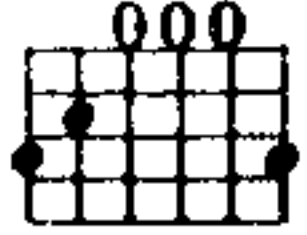
C



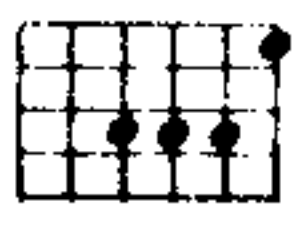
noth - ing — noth - ing could_ go wrong — but
 un - der your skin you're ne - ver — quite the same — and
 mess up your life you'll want her — just the same — and



G



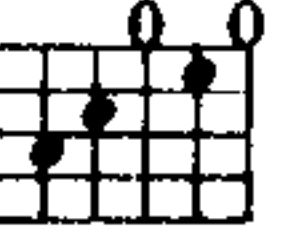
Bb



F



C



F



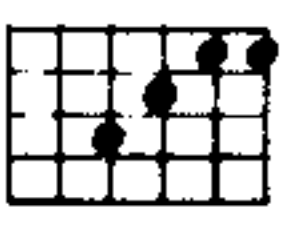
now I know — she has a built in — a - bi - li - ty — to
 now I know — she's got some - thing_ you just can't trust_ it's
 now I know: — she has a built in — a - bi - li - ty — to



Bb



F



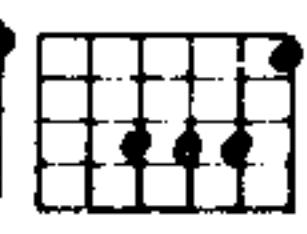
C



F



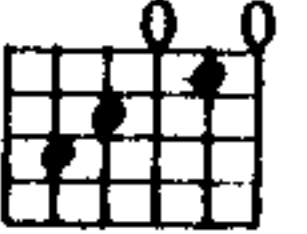
Bb



Bb/C



C



To Coda ♦



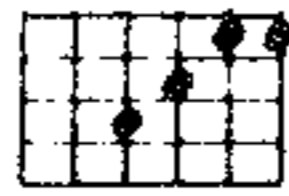
take eve - ry - thing she sees — and now it seems I'm fall - ing fall - ing for her.
 some - thing mys - ter - i - ous — and now it seems I'm fall - ing fall - ing for her.
 take eve - ry - thing she sees — and now it seems I'm



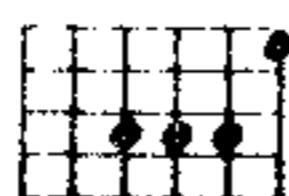
Fsus4



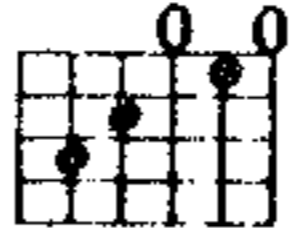
F



Bb/F



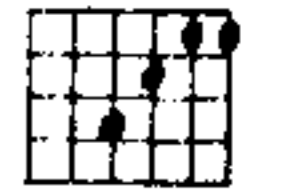
C/F



Fsus4



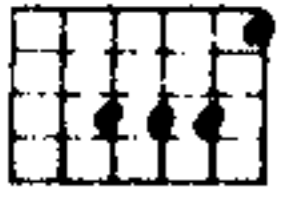
F



She seems to have an in - vis - i - ble touch yeah, she reach - es in___ and



Bb/D



Bb/C



C



Fsus4



Bb/F



C/F



grabs right hold of your heart. She seems to have an in - vis - i - ble touch yeah,



Fsus4



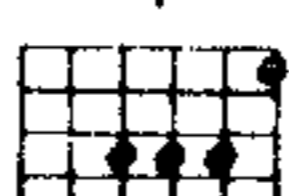
F



Bb/D



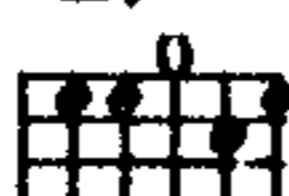
Bb/C



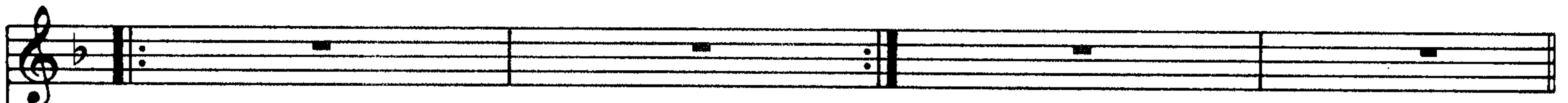
C



Eb11



it takes con-trol___ and slow - ly tears you a-part.



Fsus4 F Bb/F C/F Fsus4 F 1. Bb/D Bb/C C

She seems to have an in-vis-i-ble touch yeah, she reach-es in_ and grabs right hold of your heart.
 She seems to have an in-vis-i-ble touch yeah, it takes con-trol_ and

D% al Coda CODA Bb C Gsus4 G

2. Bb/D Bb/C C

slow - ly tears you a - part. fall - ing fall - ing for her. She seems to have an in -

C/G D/G Gsus4 G C/E C/D D Gsus4 G

- vis - i - ble touch yeah, she reach-es in_ and grabs right hold of your heart. She seems to have an in -

C/G D/G Gsus4 G C/E C/D

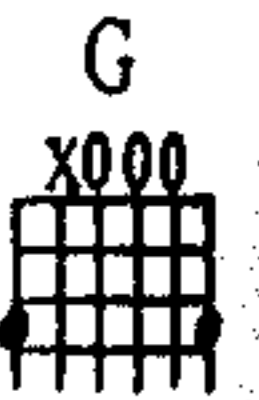
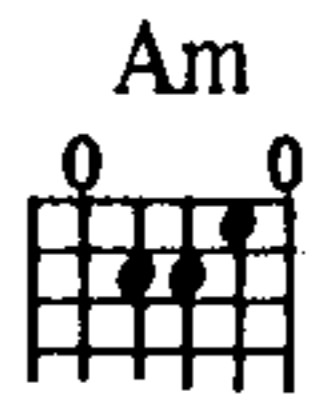
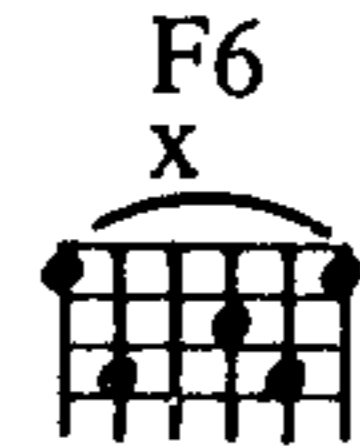
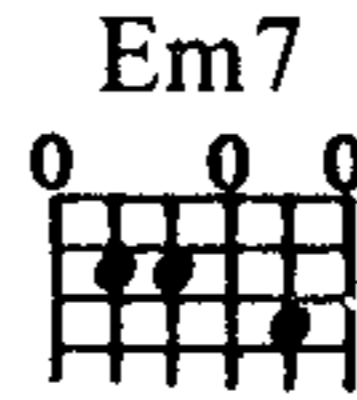
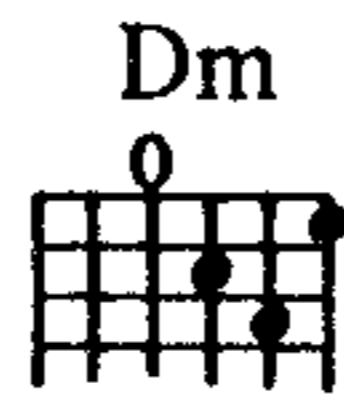
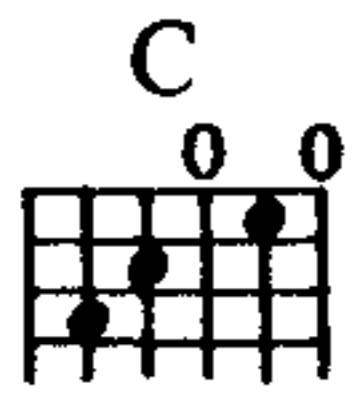
REPEAT to D FADE.

- vis - i - ble touch yeah, it takes con - trol_ and slow - ly tears_ you a - part.

MISUNDERSTANDING

By
PHIL COLLINS

Moderately, in 4

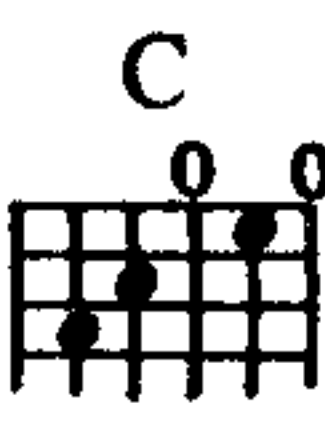


There must be some mis - un - der - stand -

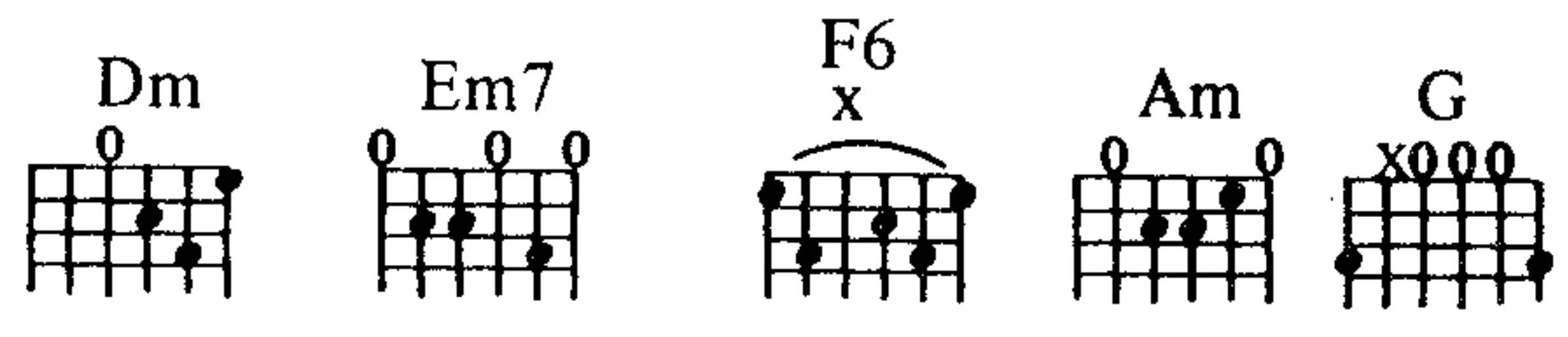
mf

ing. There must be some kind _ of mis - take._

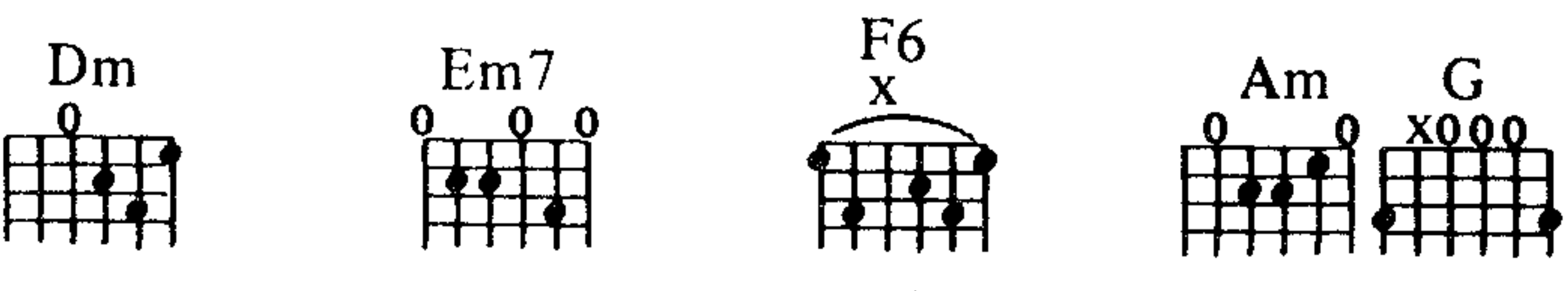
I wait - ed in the rain _ for hours, _



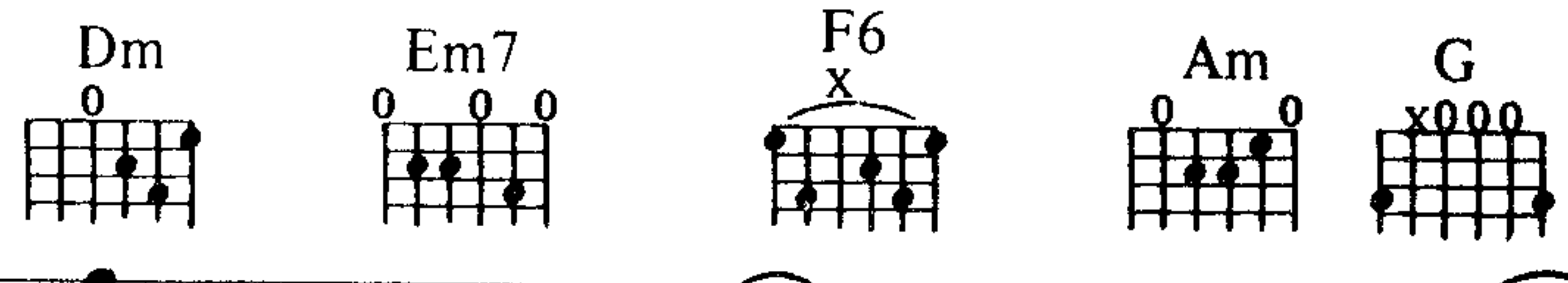
and you were late. Now, it's



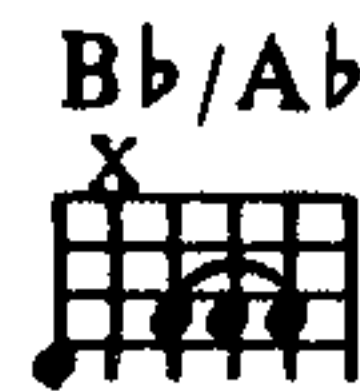
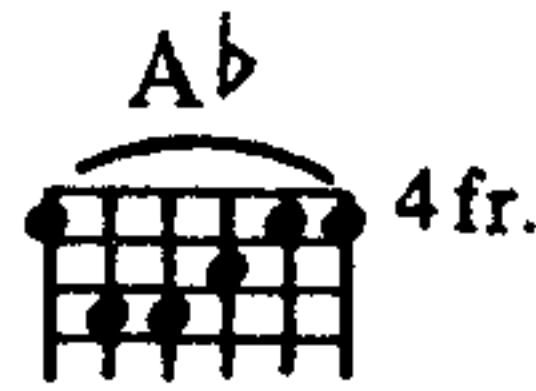
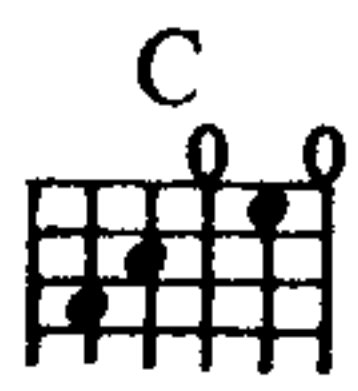
not like me to say the right thing, but you
 must be some mis-un-der-stand-ing. There



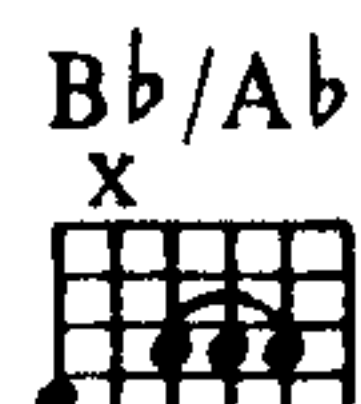
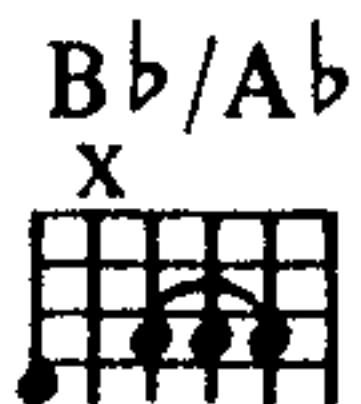
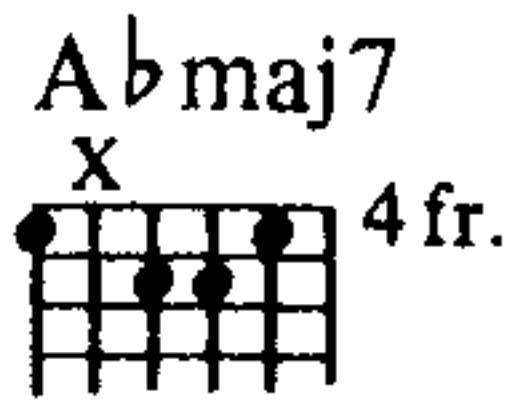
could have called to let me know. I
 must be some kind of mis-take. I



checked your num-ber twice. Don't un-der-stand it. So I went home.
 wait-ed in the rain for hours, and you were late.

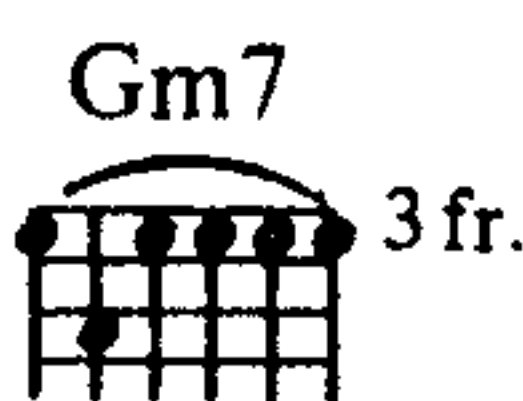
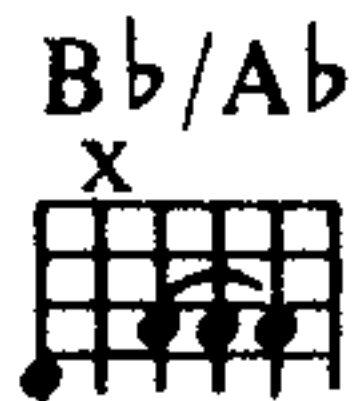
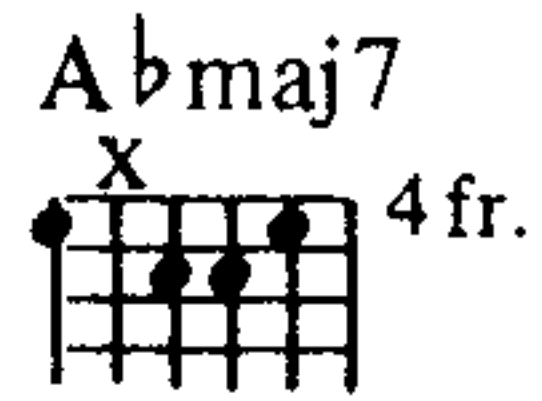


Well, I'd been wait - ing
Since then, I've been run - ning a - round



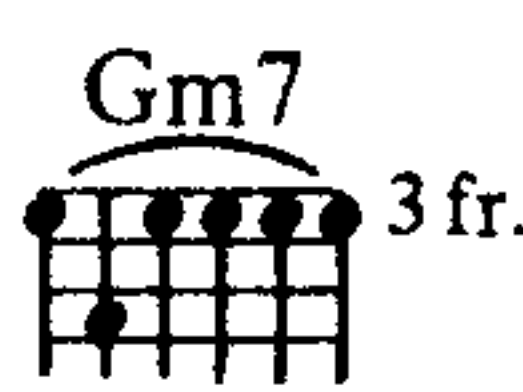
for this week - end.
trying to find you.

I thought that may - be we could
I went to the plac - es that you



see a show.
al - ways go.

Nev - er dreamed I'd have this
I rang your house, but got no



feel - ing.
an - swer.

Ah, but see - ing you is be -
Jumped in my car. I went

Fm7



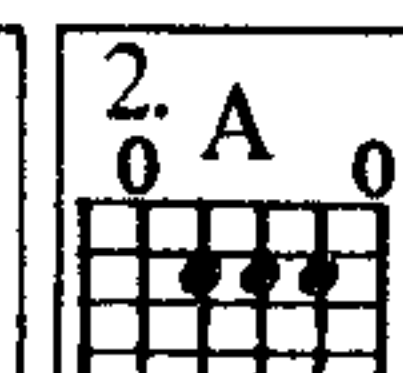
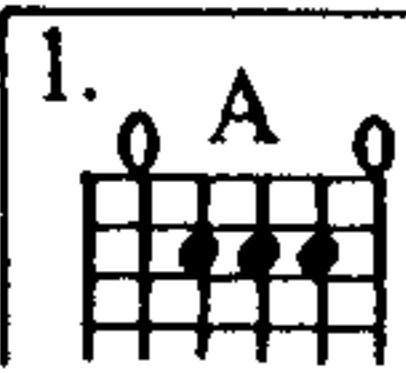
Gm7



3 fr.

liev - ing. —
round — there..

That's why I don't know why —
I still don't be - lieve it: —

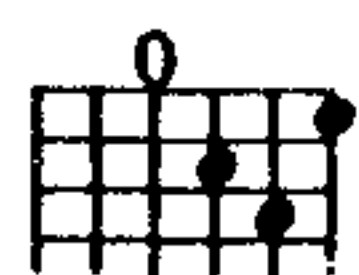


you did - n't show up that night. — There

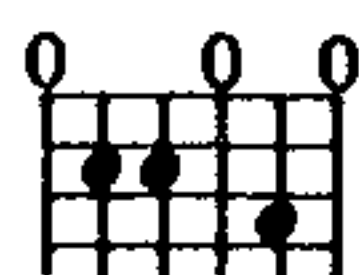
he was just leav - ing. — Oh, there

Repeat and fade

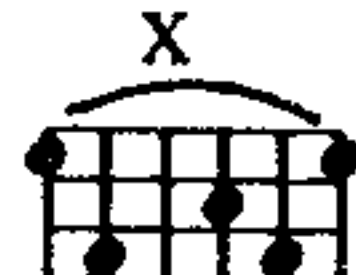
Dm



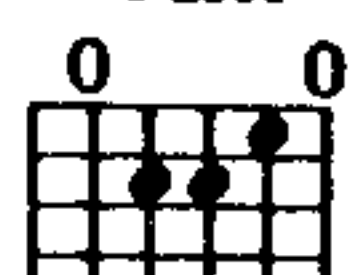
Em7



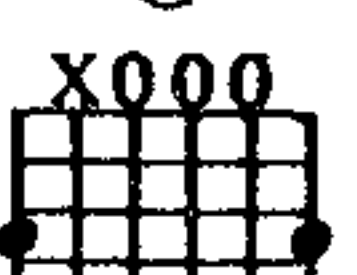
F6



Am



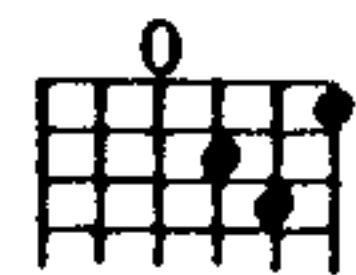
G



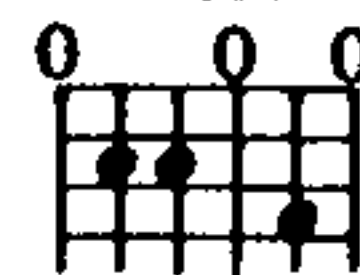
must be some mis - un - der - stand - ing.

There

Dm



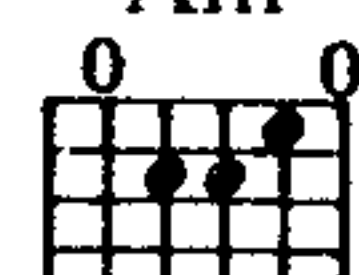
Em7



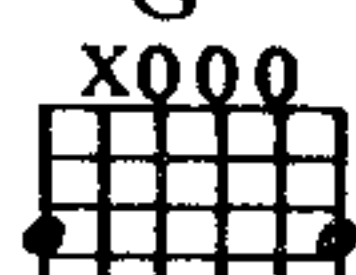
F6



Am



G



must be some kind — of mis - take. —

There

FOLLOW YOU, FOLLOW ME

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

Medium beat

G Gmaj7 G6 Gmaj7 G Gmaj7

The first system of music features guitar chords G, Gmaj7, G6, Gmaj7, G, and Gmaj7. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line is a simple eighth-note pattern.

G6 Gmaj7 G Am G

Stay with me. My love, I hope you'll al-
 With the dark I see so ver-y clear-

The second system continues the piano accompaniment and introduces the vocal line. The guitar chords are G6, Gmaj7, G, Am, and G. The vocal line begins with the lyrics "Stay with me. My love, I hope you'll al-". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords held for longer durations.

Am D G C

ways be_ right here by my_ side_ if ev - er_ I need_ you,_
 ly now_ All my fears are_ drift - ing by me_ so slow - ly now,

The third system continues the piano accompaniment and the vocal line. The guitar chords are Am, D, G, and C. The vocal line continues with the lyrics "ways be_ right here by my_ side_ if ev - er_ I need_ you_," and "ly now_ All my fears are_ drift - ing by me_ so slow - ly now,". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

D
0

G
x000

Am
0

G
x000

oh, — my love. In your arms I feel so safe — and
fad - ing a - way. I can say the night is long, — but

Am
0

D
0

G
x000

so se - cure. — Ev - 'ry — day — is such a per - fect
you are here — close at — hand. — I'm bet - ter for — the

C
0 0

D
0

G
x000

Gmaj7
x000

day — to spend a - lone — with you. } I — will fol - low you. Will — you
smile — you give. And while — I live, {

C/G
x000

D/G
x0

G
x000

Gmaj7
x000

C/G
x000

D/G
x0

fol - low me all — the days — and nights that — we know — will be? I — will

G Am7 D B7 Em7 D6

stay_ with you. Will_ you stay_ with me just_ one sin - gle tear in_ each

1. C D 2. C D G Gmaj7

pass - ing year? _____ pass - ing year there_ will be. _____

8va

C/G D/G G Gmaj7 C/G D/G

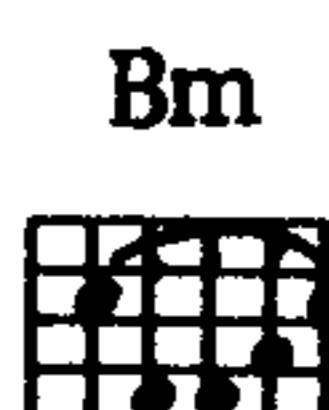
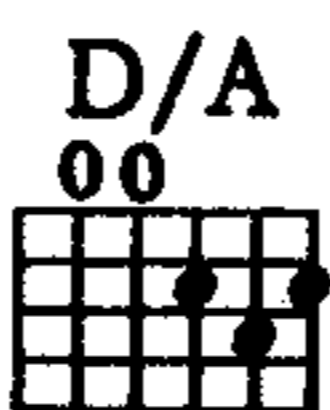
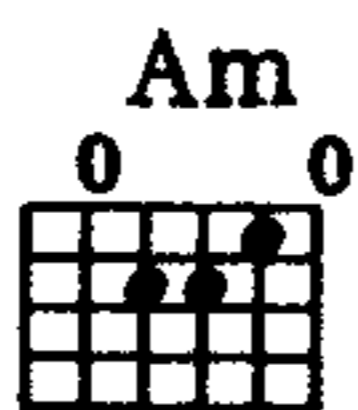
D.S. and fade

I_ will

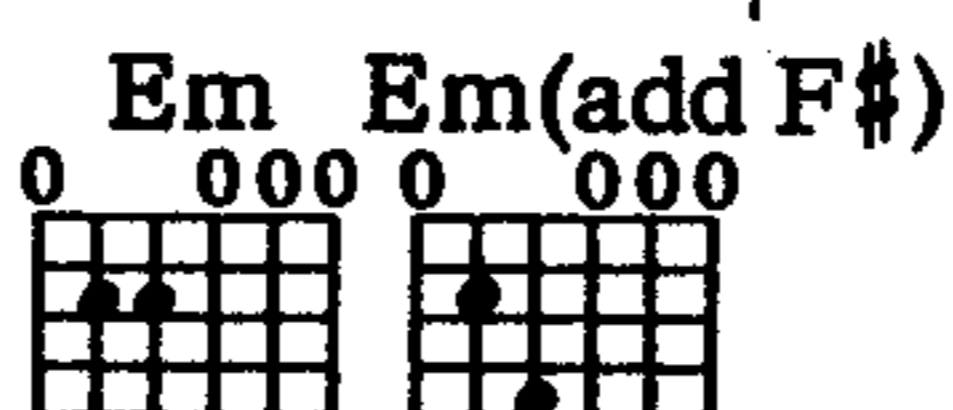
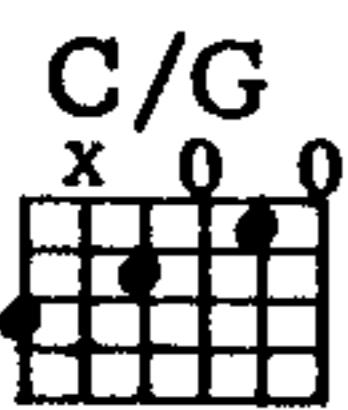
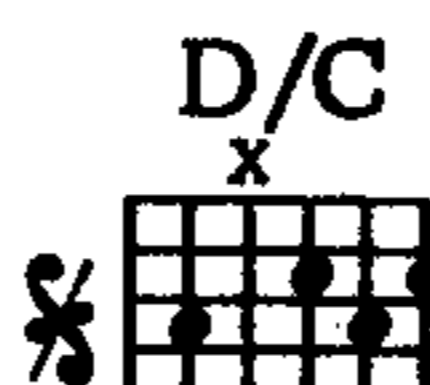
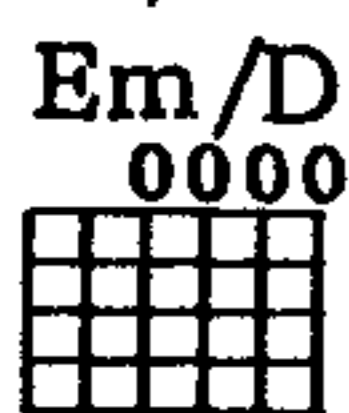
MAD MAN MOON

By
TONY BANKS

Moderately slow

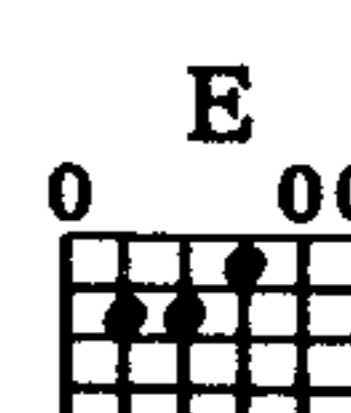
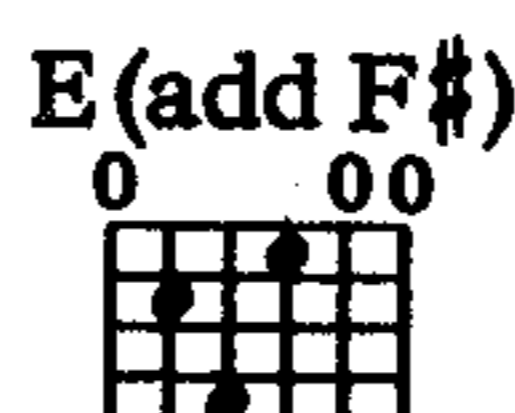
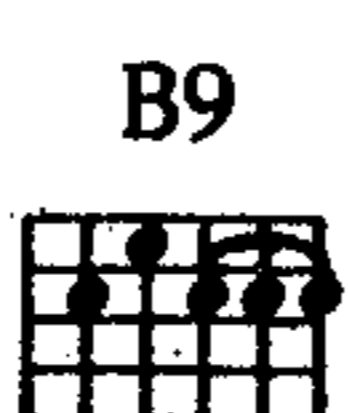
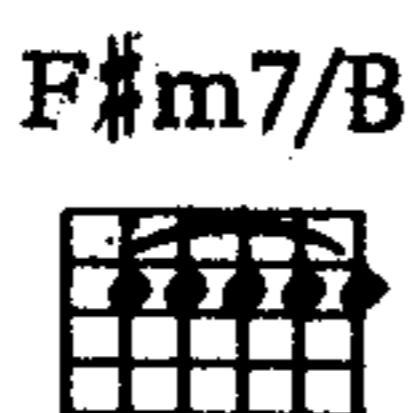


mp

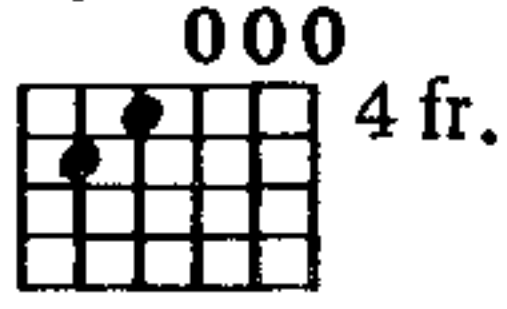
So Was it sum - mer when the riv - er ran dry,
I pre - tend - ed to have wings for my arms,
shad - ow - less death,

legato

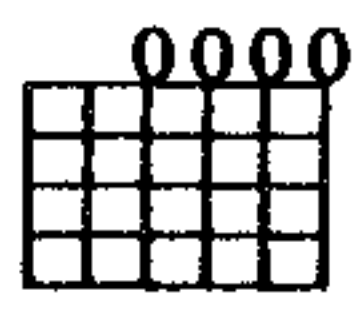


or was it just an - oth - er dam?
and took off in the air.
they pray for thun - der - clouds and rain.

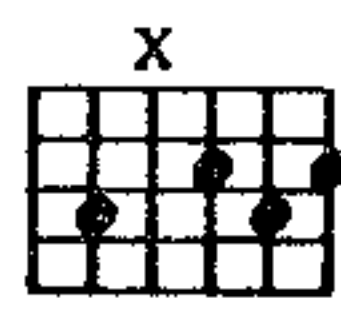
Em(add F#)/D



Em/D



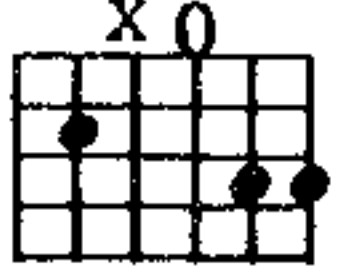
D/C



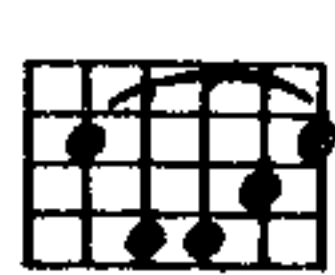
When the e - vil of the snow - flake in June could
I flew to plac - es which the clouds nev - er see, too
But to the mul - ti - tude who stand in the rain,



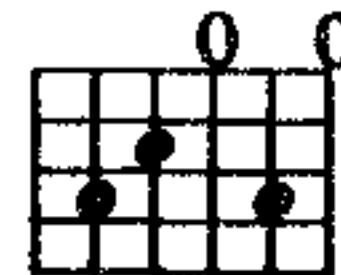
G/B



Bm



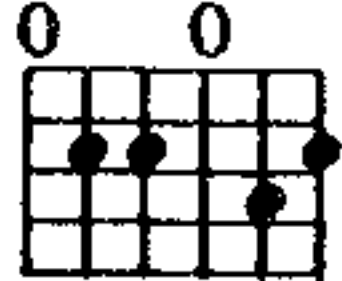
C (add D)



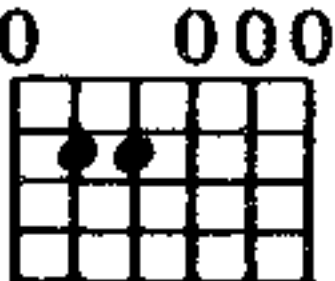
still be a source of re - lief. where a
close to the des - erts of sand, The
heav - en is where the sun shines.



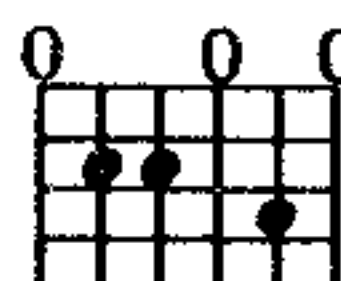
Em9



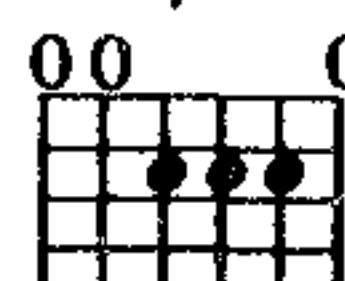
Em



Em7

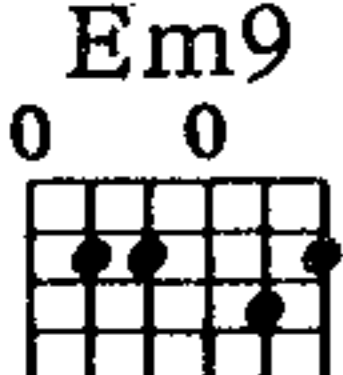
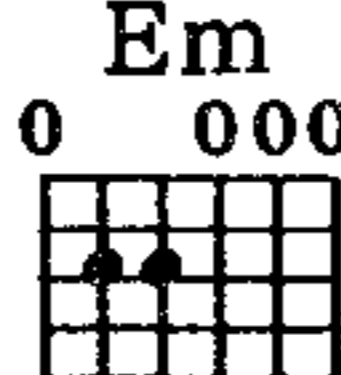
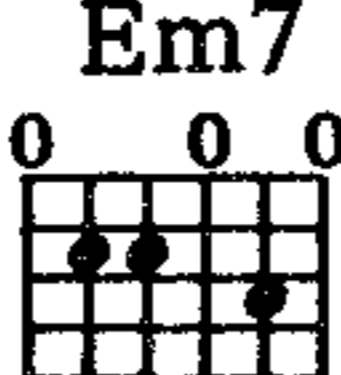
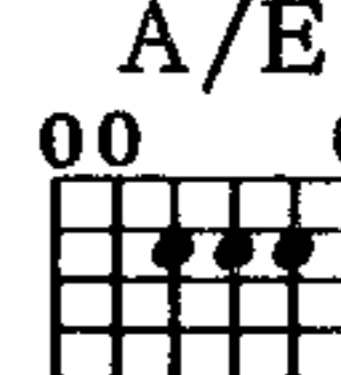


A/E




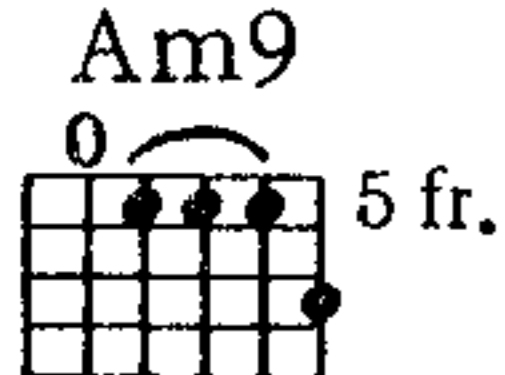
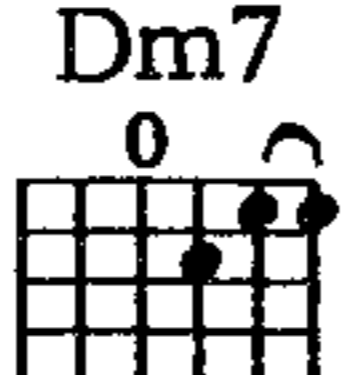
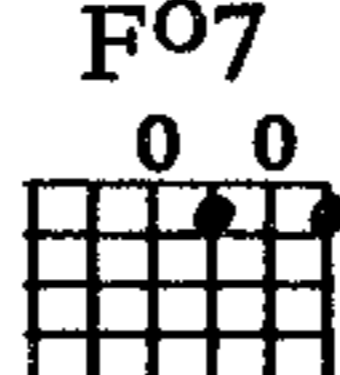
"Oh, how I love you," I once cried long a - go, but
thou sand mi - rag - es, the shep - herds of lies
grass will be green - er till the stems turn to brown, and




Em9  Em  Em7  A/E 

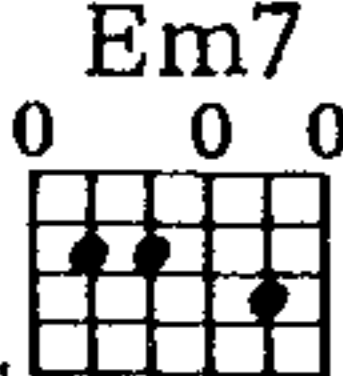
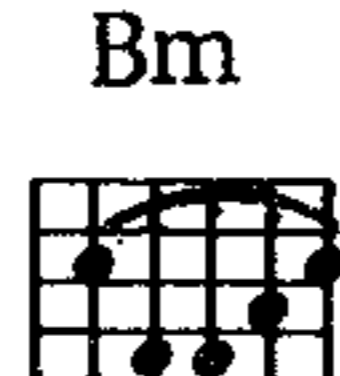
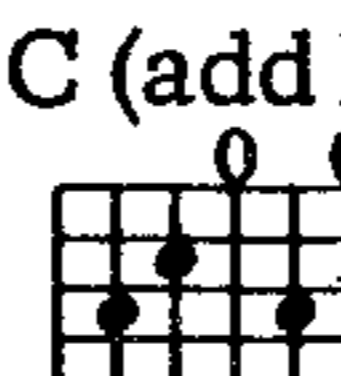
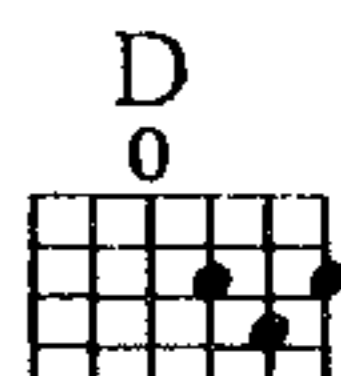
I was the one who de - cid - ed to go,
 forced me to land and take a dis-guise. I would
 thoughts will fly high-er till the earth brings- them down.




Am9  Dm7  F#7 

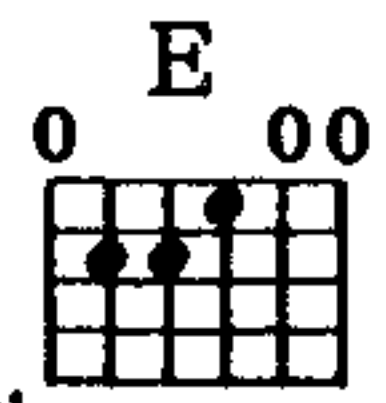
to search_ be - yond_ the fi - nal crest, though I'd heard it said just
 wel-come a horse-'s kick_ to send_ me back if I could find a
 For - ev - er caught_ in des - ert lands, one has to learn to



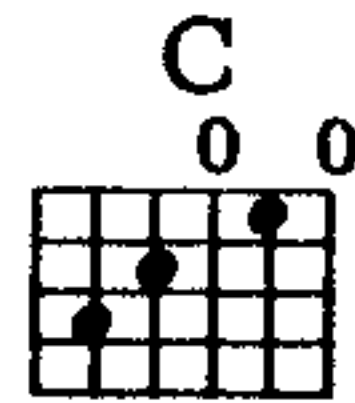
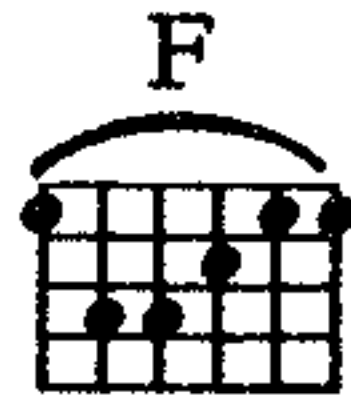
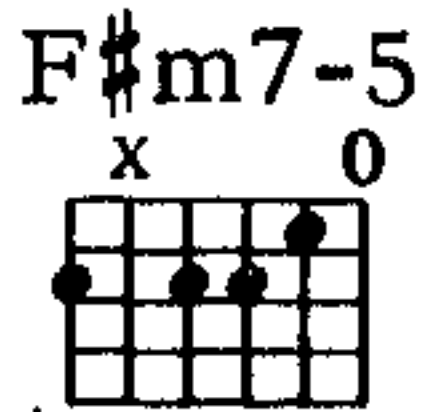
Em7  Bm  C (add D)  D 

birds could dwell so high._____
 horse not made of sand._____
 dis - be - lieve the sea._____ }

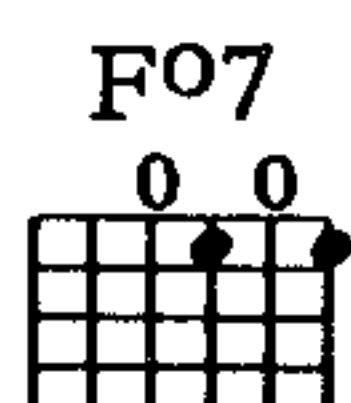
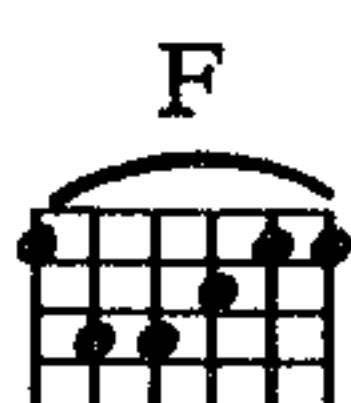
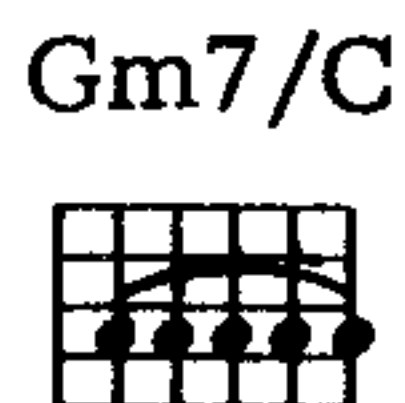
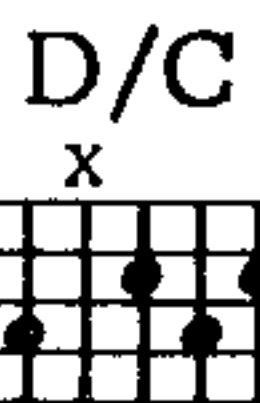




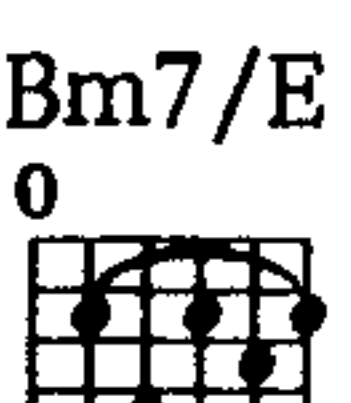
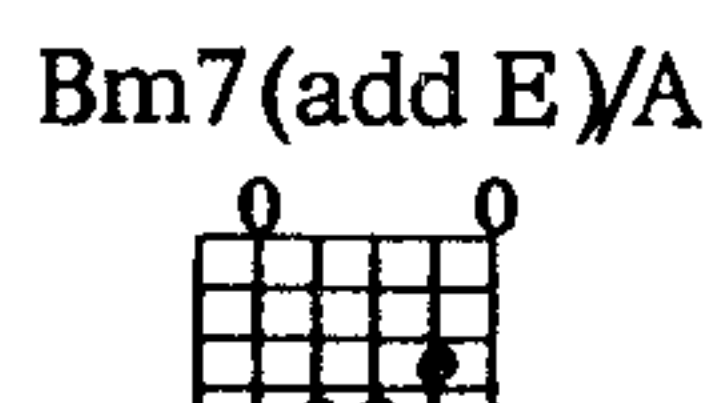
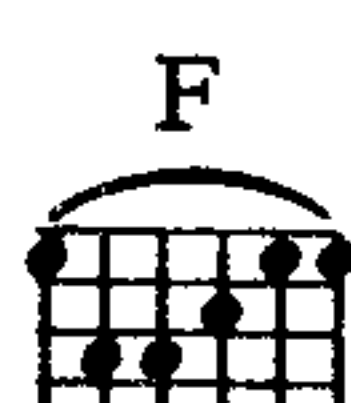
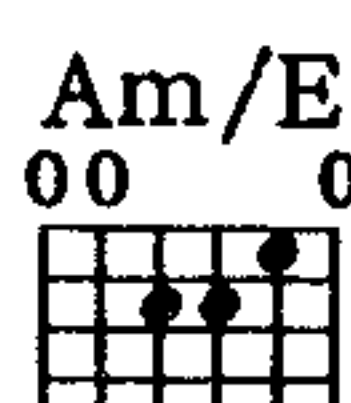
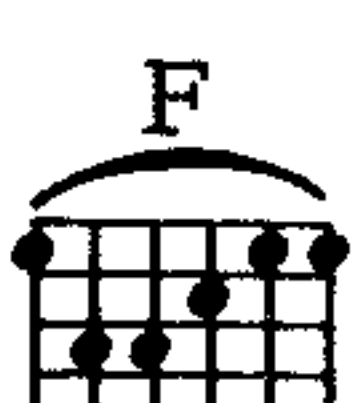
If this des - ert's all there'll ev - er be, —



then tell me what be - comes of me. —



A fall of rain? That must have been an - oth -



er of your dreams, — a dream of Mad Man

C#m/E

E9

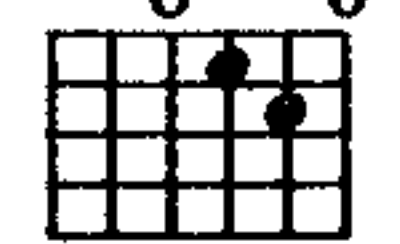
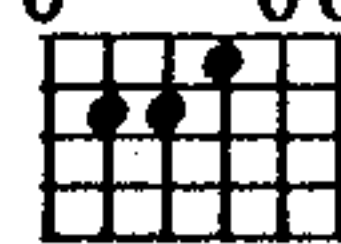
E

C#m/D

E9/D

E/D

To Coda



Moon.

Brighter tempo

Db

Gb/Ab

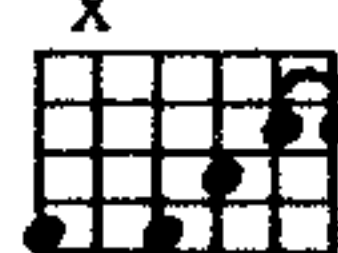
Db

Abm7

Gb/Ab

Db

Gb/Db



Hey man,

gradual accel. e cresc.

mf

Db

Cb/Db

Gb/Db

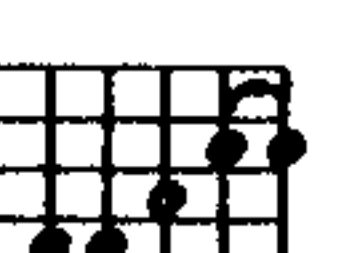
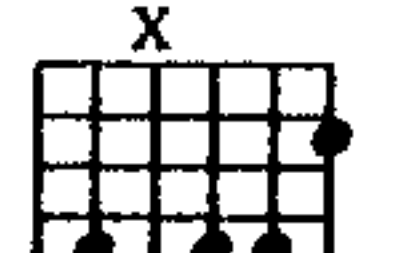
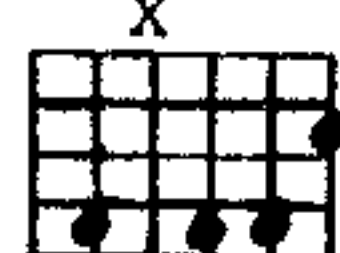
Db

Gb/Db

Db

Cb/Db

Gb/Db



I'm the sand man, and boy, have I news for you. They're gon - na

Db

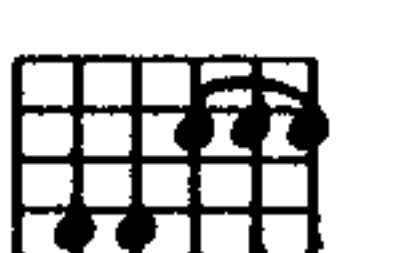
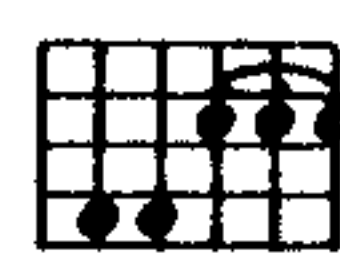
Gbm/Db

Db

Cb/Db

Db

Gbm/Db



throw you in gaol, and you know they can't fail, 'cause sand is thick-er than blood.

Db 4 fr.

B/C#

E

A/E

E

B/E

A/E

But a pris-on in sand is a ha-ven in hell, for a

E

A/E

E

A/E

B/E

Db/F

Eb/G 3 fr.

gaol can give you a goal, and a goal can find you a

F

Bb/F

C/F

F

Bb/F

C/F

F

Bb/F

C/F

role on a mud-dy pitch in New-cas-tle where it rains so much you can't

F

Bb/F

C/F

D/F#

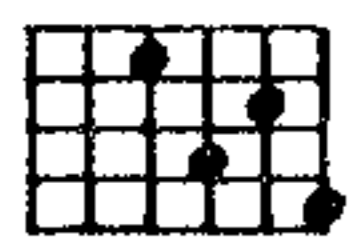
E/G#

Gb/E

wait for a touch of sun and sand, sun and

gradual rit. e dim.

E \flat 7sus4



Tempo I

G/D



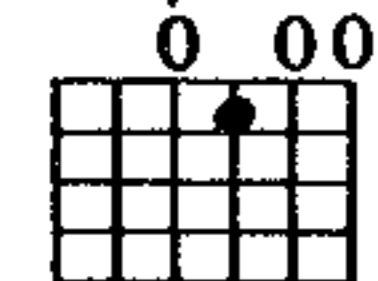
D. S. X (no repeats)
al Coda C

sand. With-in the val - ley of

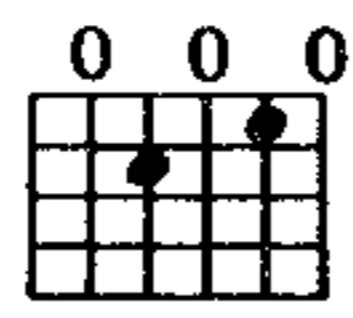
The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the word "sand." followed by a rest, then "With-in the val - ley of". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A dynamic marking of *mp* is present in the piano part.

Coda

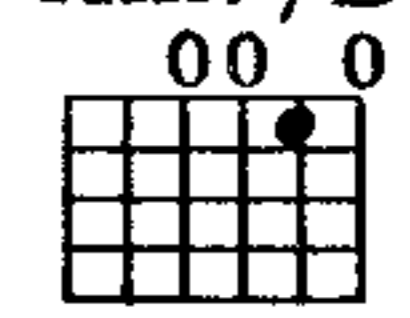
E/D



Am7



Am7/D

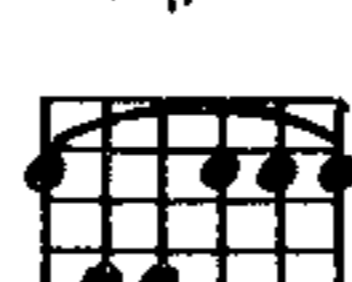


The Coda section consists of piano accompaniment. It features chords in the right hand and a melodic line in the left hand. The chords are E/D, Am7, and Am7/D.

C#m



F#m



B/F#



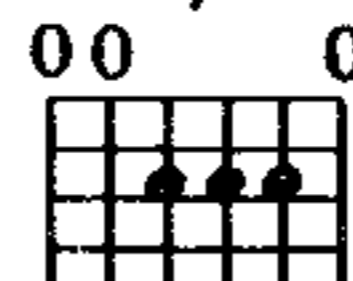
poco rit. *p* *a tempo*

The second system of the score features piano accompaniment. It includes dynamic markings of *poco rit.*, *p*, and *a tempo*. The chords are C#m, F#m, and B/F#.

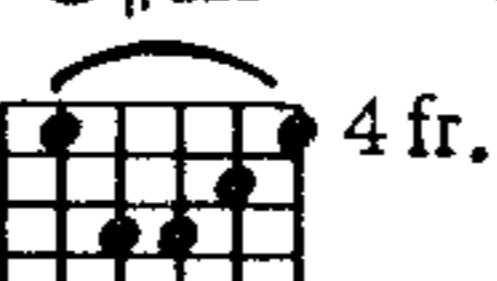
G#m



A/E



C#m



C#m(add D#)



poco rit. *pp*

The third system of the score features piano accompaniment. It includes dynamic markings of *poco rit.* and *pp*. The chords are G#m, A/E, C#m, and C#m(add D#).

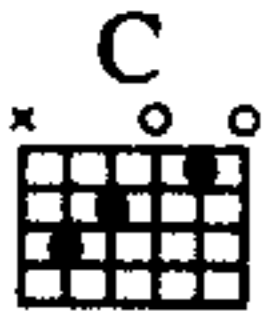
WAY OF THE WORLD

By
 TONY BANKS, PHIL COLLINS
 and MIKE RUTHERFORD

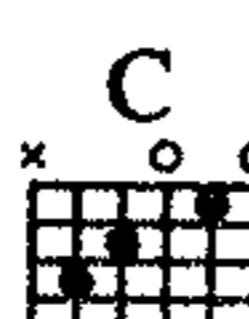
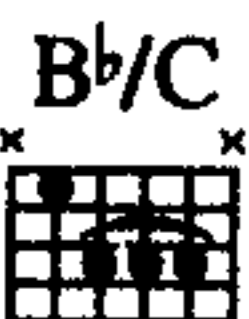
♩ = 104



First system of musical notation. It includes a guitar staff with a treble clef and a 12/8 time signature, and a piano accompaniment with a grand staff (treble and bass clefs) and a 12/8 time signature. The piano part starts with a mezzo-forte (*mf*) dynamic. The guitar part has three measures of whole notes corresponding to the chords Bb/C, F/C, and Bb/C.



Second system of musical notation. It includes a guitar staff with a treble clef and a 12/8 time signature, and a piano accompaniment with a grand staff (treble and bass clefs) and a 12/8 time signature. The guitar part has three measures of whole notes corresponding to the chords C, Bb/C, and F/C.



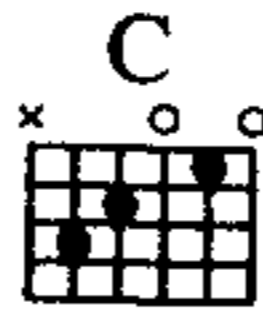
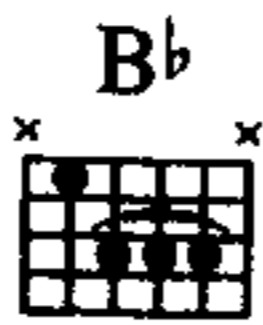
Third system of musical notation. It includes a guitar staff with a treble clef and a 12/8 time signature, and a piano accompaniment with a grand staff (treble and bass clefs) and a 12/8 time signature. The guitar part has three measures of whole notes corresponding to the chords Bb/C, C, and Dm7. The piano part includes a vocal line with lyrics: "If you take the tears / Take the mo - tion".

from cry - ing eyes, will the hurt just dis - ap - pear? —
 from a spin - ning wheel and watch it stop.

Put a wea - pon in the hands of a fright - ened man, will he show no
 Take the dan - ger out of a nak - ed flame, and what have you

fear? — And so we stand and we watch as the ci - ty lights,
 got? — If you take the an - ger out of a bro - ken heart,

they go out — one — by — one. — Moth - er na - ture
 you — feel — no — pain. — Could you swear, if you



sits on the oth - er side,
had a sec - ond chance,

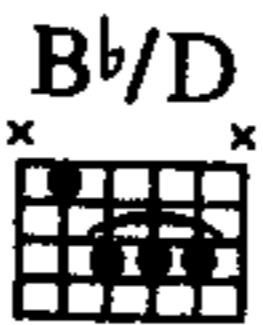
with a load - ed gun.
you would - n't do it a - gain.



Why is there blue sky?

Why is there red sky?

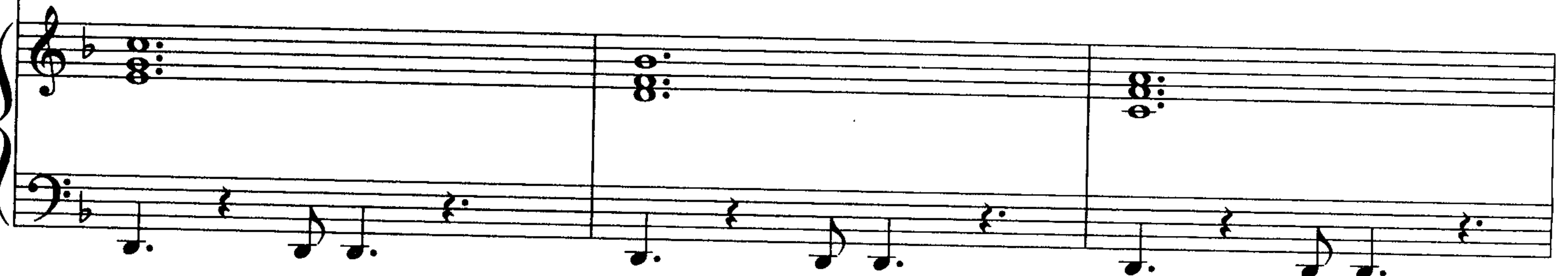
Now's the time to ask_

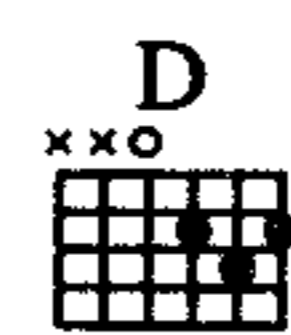
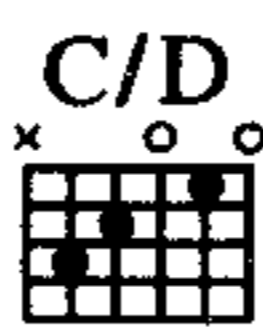
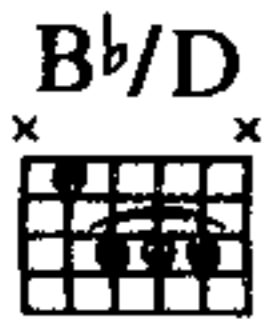


the rea - son.

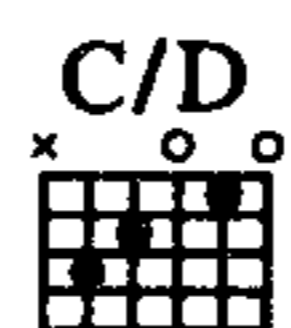
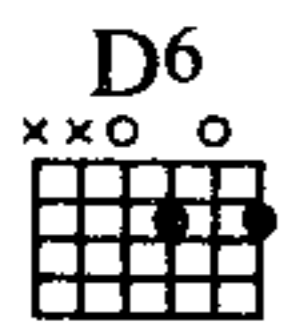
Should the blue sky

meet the red sky,

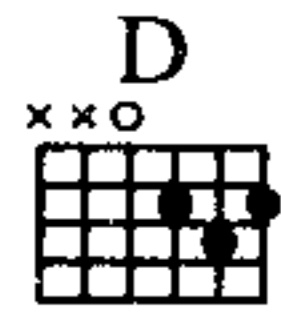




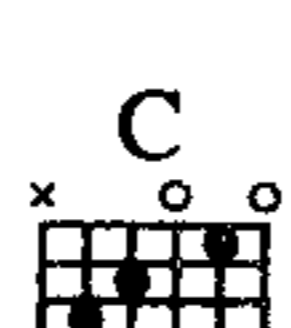
should the rules have to change at all?___ We all___ know, what -



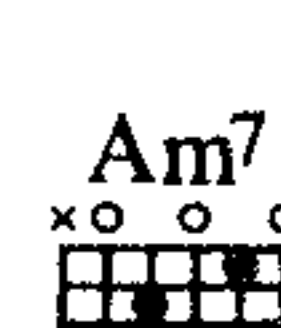
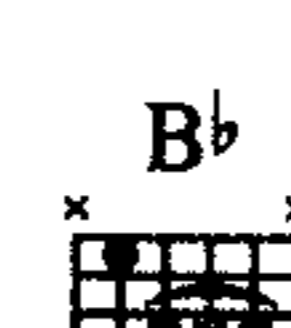
ev - er they say,___ time is on our side._____



Oh this___ world has been here be - fore,___ just go - ing round and round..


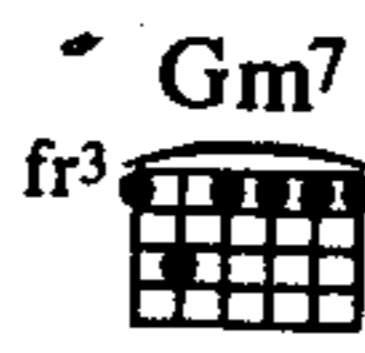



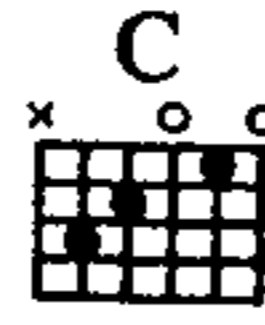
CHORUS:


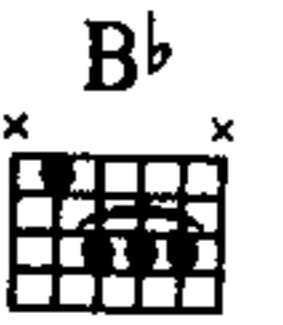


We all a - gree,___ as far___




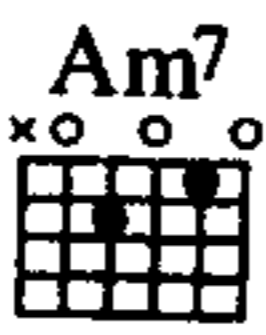
B^b maj7  Gm7 


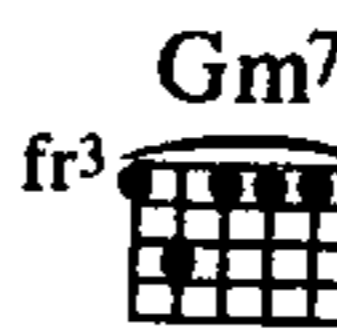
Dm  C 


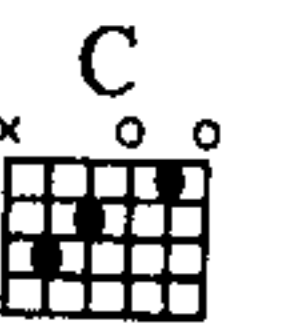
Dm  B^b 

— as we — can see, — it's just — the way of the world, —

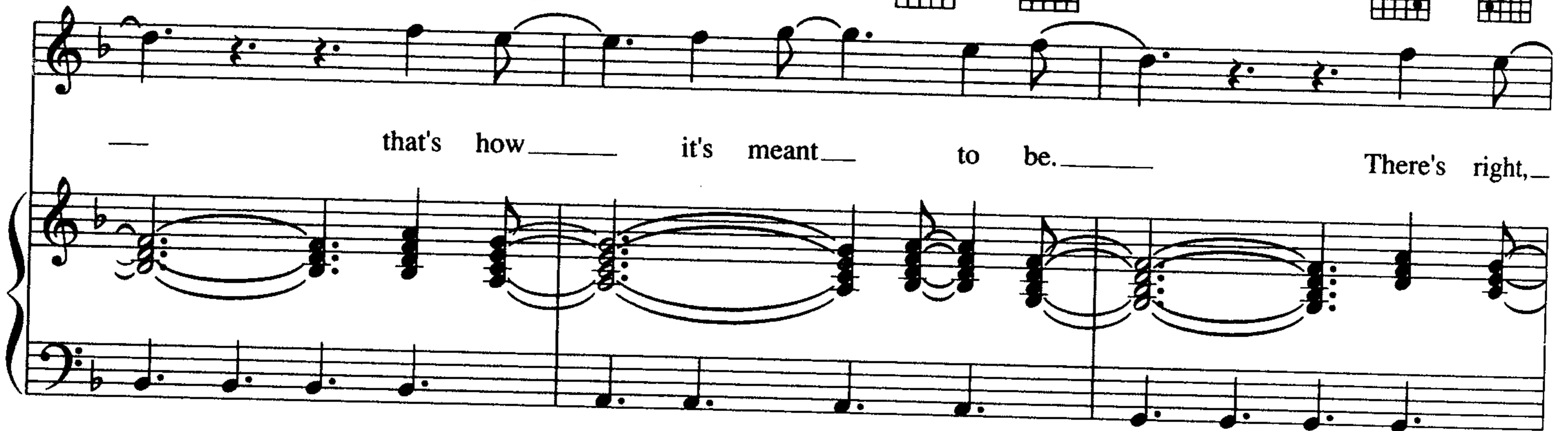


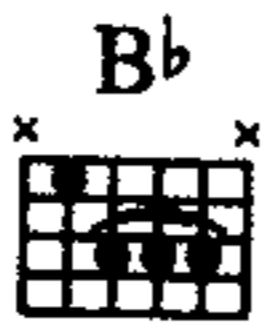
B^b maj7  Am7 


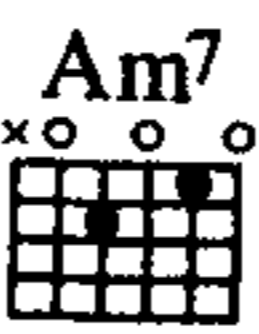
B^b maj7  Gm7 


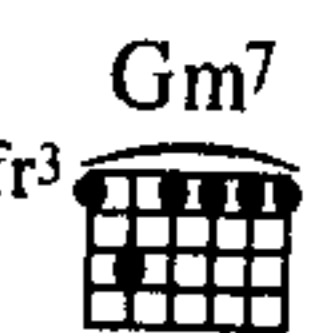
Dm  C 

— that's how — it's meant — to be. — There's right, —

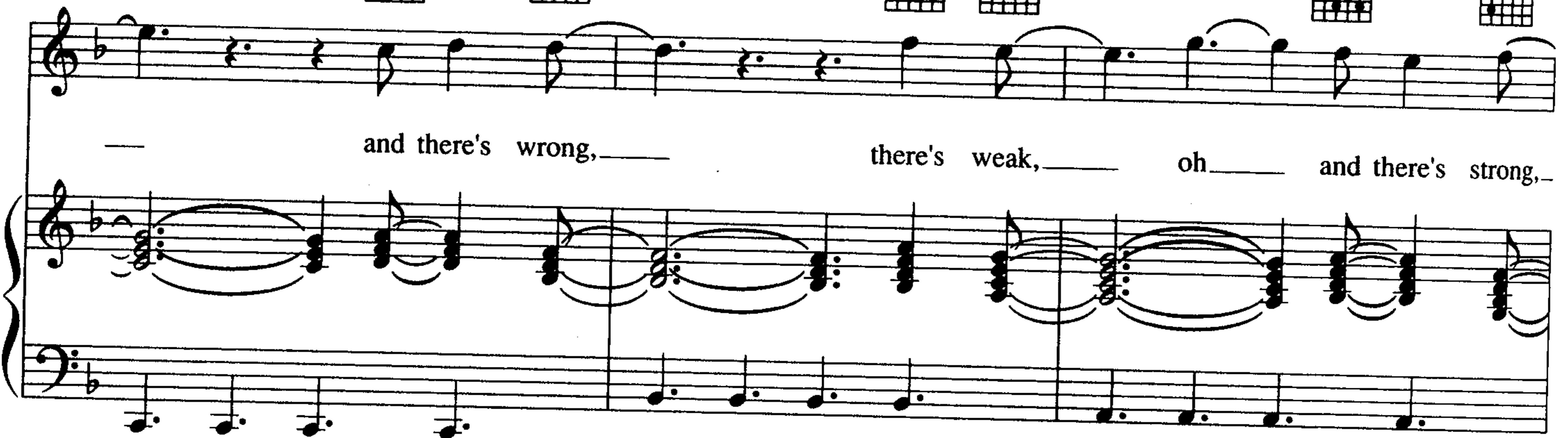



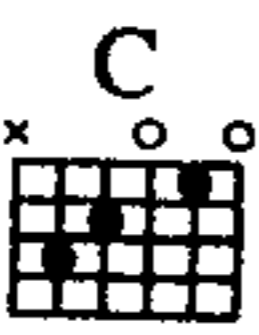
Dm  B^b 


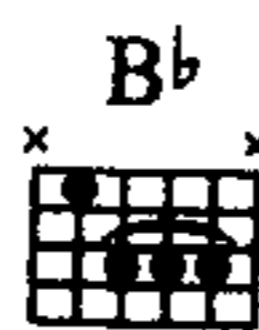
B^b maj7  Am7 


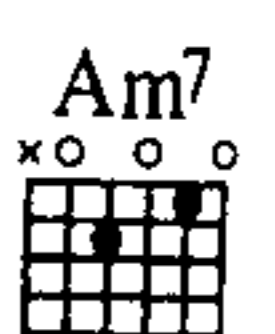
B^b maj7  Gm7 

— and there's wrong, — there's weak, — oh — and there's strong, —

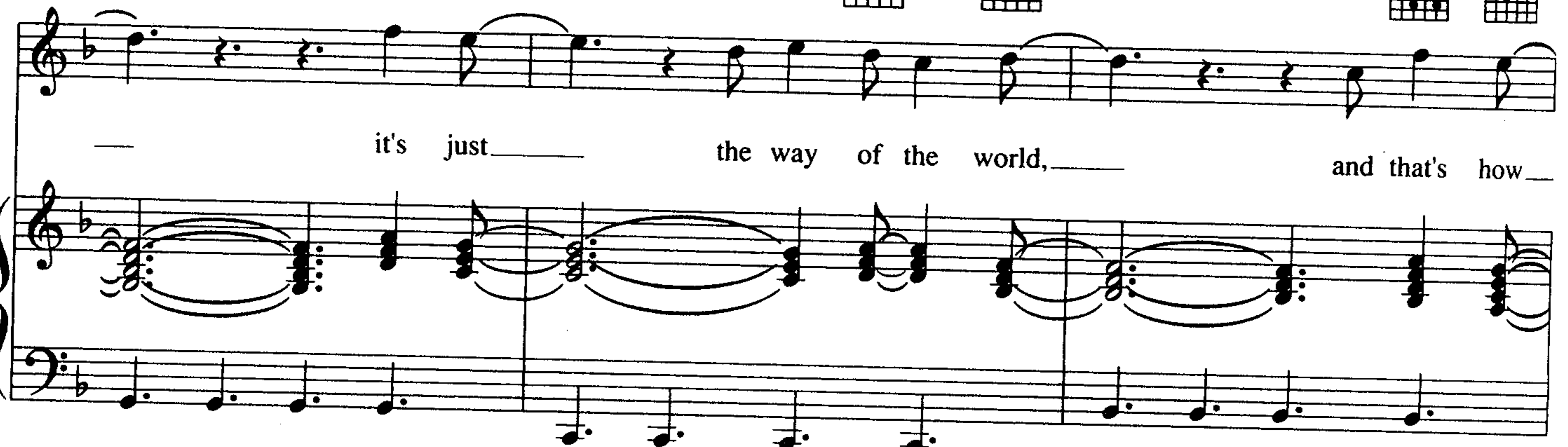


Dm  C 

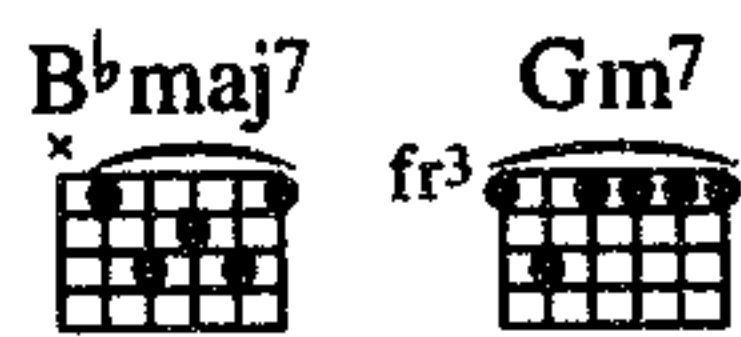
Dm  B^b 

B^b maj7  Am7 

— it's just — the way of the world, — and that's how —



1.

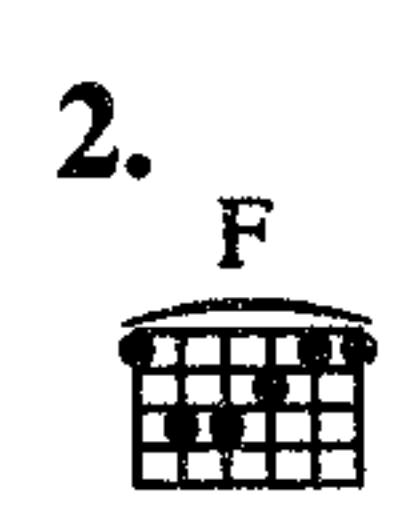
B^b maj⁷ Gm⁷


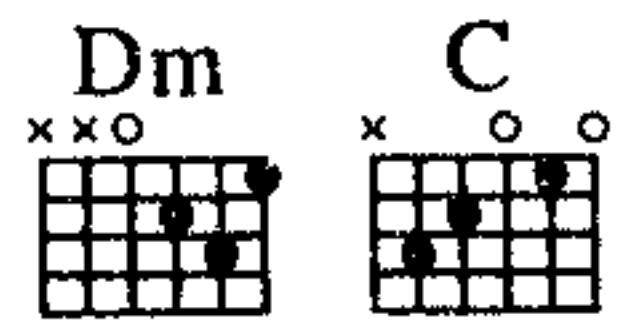
Dm⁷


— it's meant — to be. —

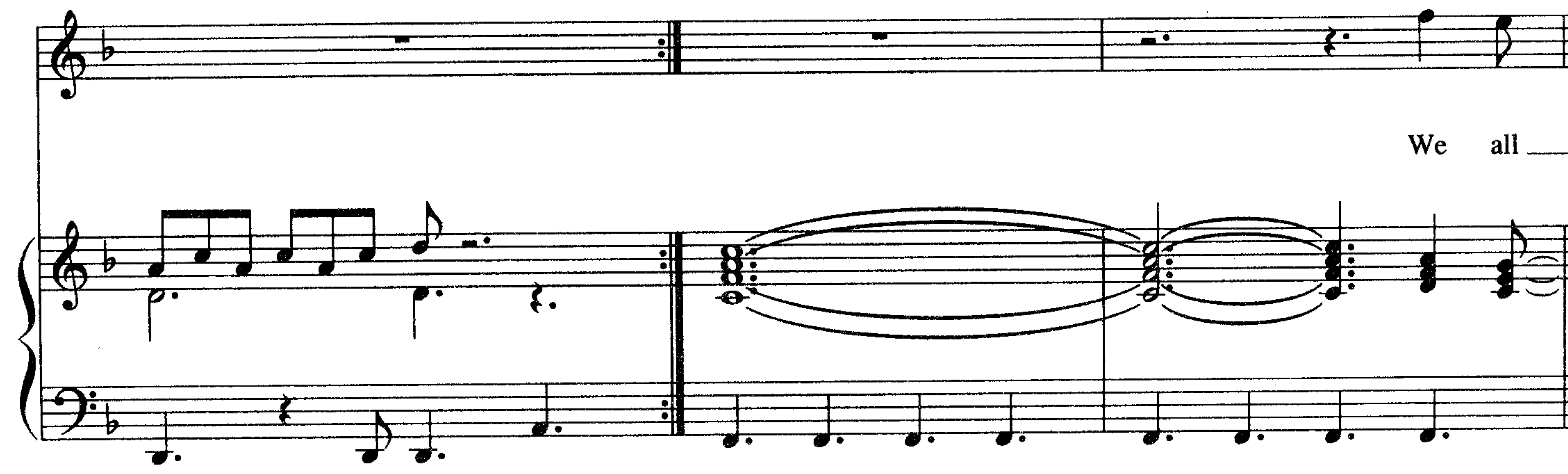



*D.S. and Repeat
Chorus To Fade*

2.


Dm C


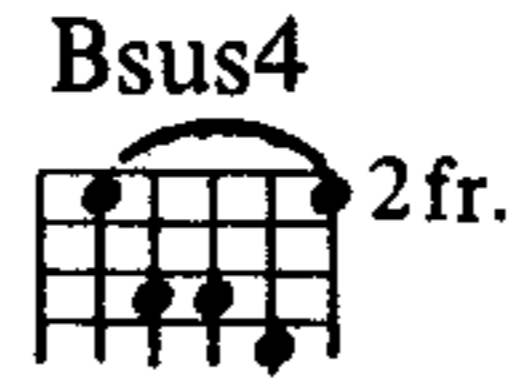
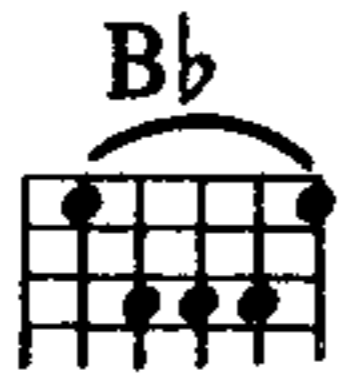
We all —



THE LAMB LIES DOWN ON BROADWAY

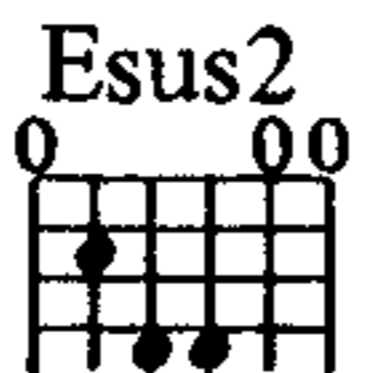
By
 TONY BANKS, PHIL COLLINS,
 MIKE RUTHERFORD, STEVE HACKETT
 and PETER GABRIEL

Moderately bright

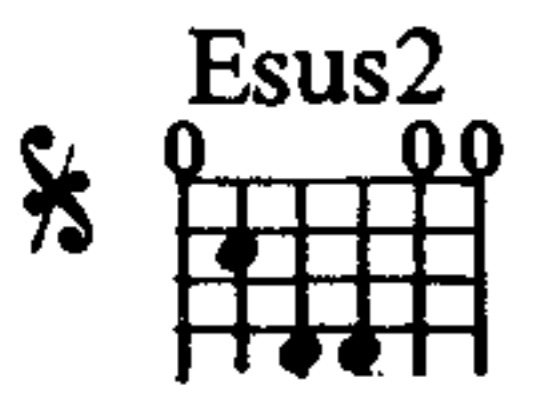


And the lamb _____ lies down _____

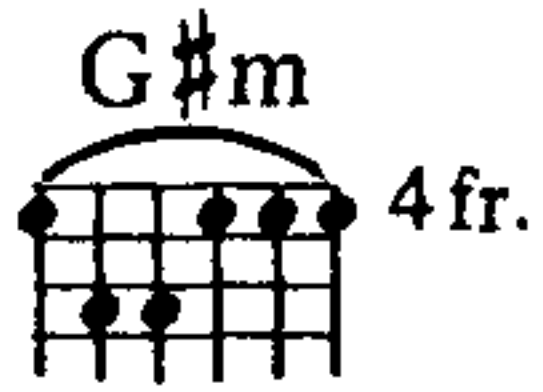
mf R.H.



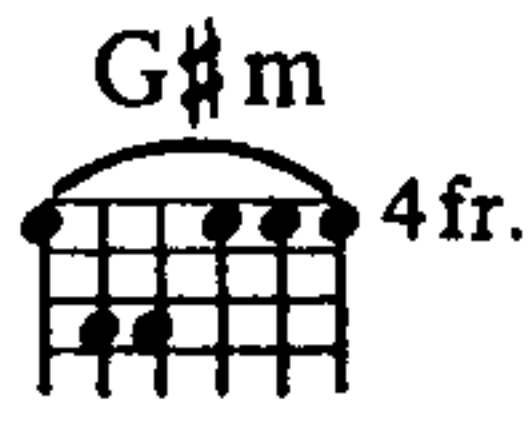
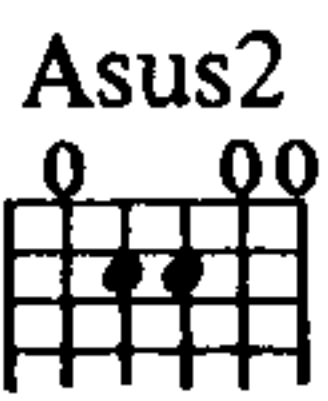
_____ on Broad - way.



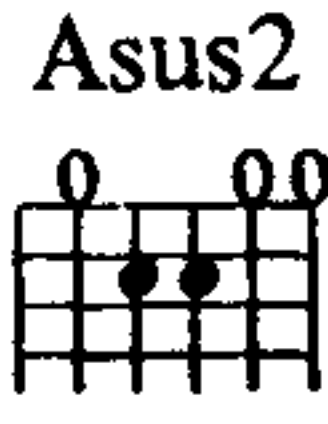
Ear - ly morn - ing Man - hat - tan, o - cean winds blow
 Night-time's fly - ers feel their pains. Drug - store takes
 Su - zanne tired, her work all done, thinks mon - ey, hon - ey,



on the land. — The Mov - ie Pal - ace is now un - done. — The
down the chains. — Met - al mo - tion comes in bursts, — but the
be on, ne - on. — Cab - man's vel - vet glove sounds the horn, — and the



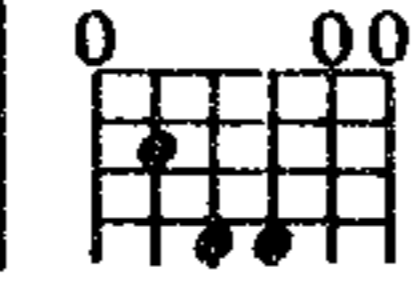
all-night watch - men have had their fun. — Sleep - ing cheap - ly on the
gas sta - tion — can quench that thirst. — Sus - pen - sion cracked — on
saw-dust king — spits out his scorn. — Won - der wom - en,



mid - night show, — it's the same old end - ing; time to go. — Get out! —
un - made road. — The truck - er's eyes read "o - ver - load." — I'm real! —
draw your blind! — Look at me! — I'm not your kind. —

To Coda

1. Esus2



on Broad - way.

2. Emaj7



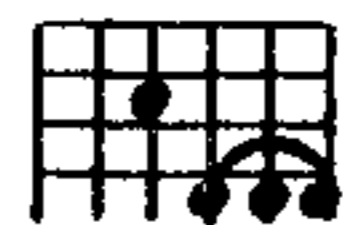
Broad - way.

mp

Amaj7

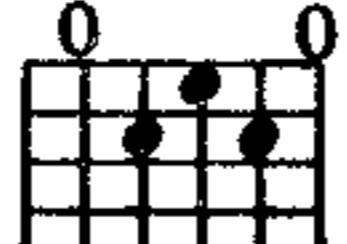


Emaj7



The lamb seems right out of place, yet the Broad - way street

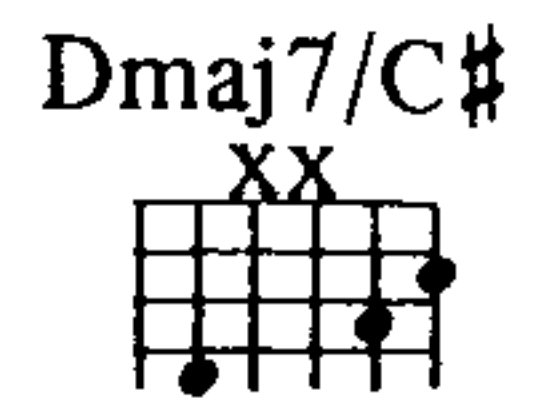
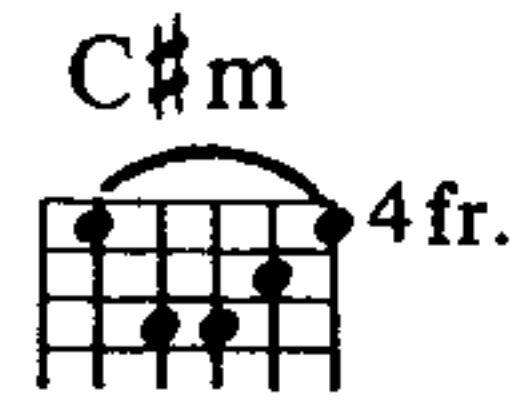
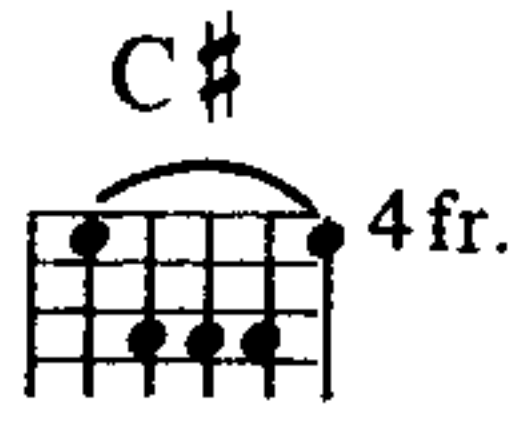
Amaj7



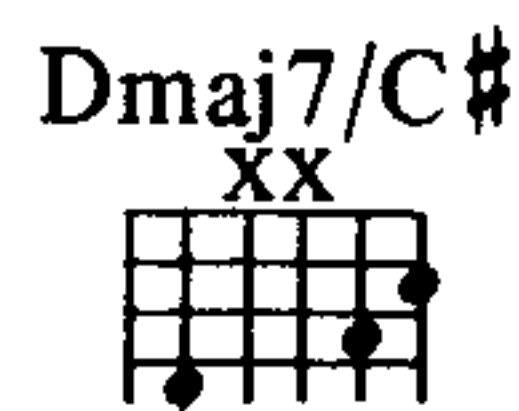
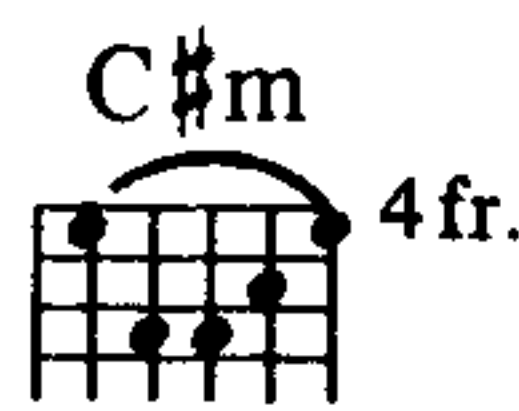
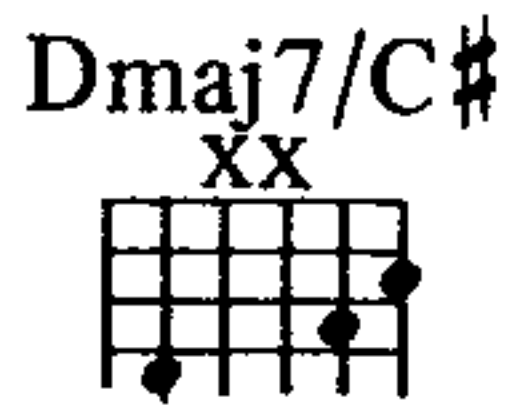
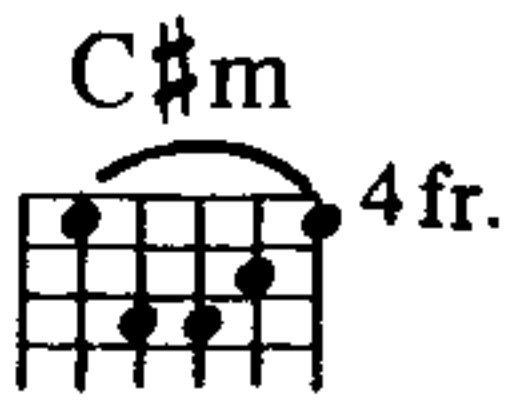
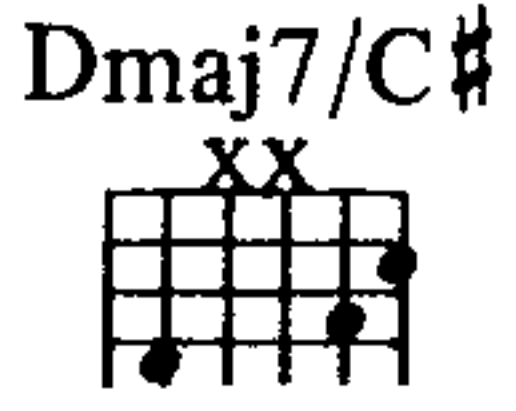
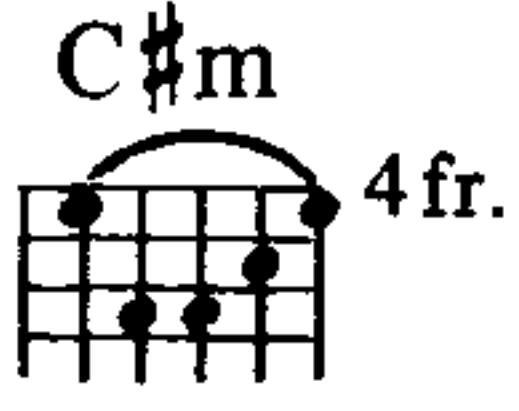
F#m6



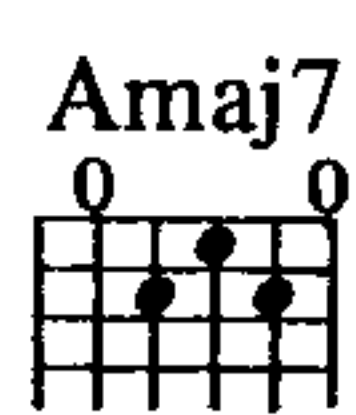
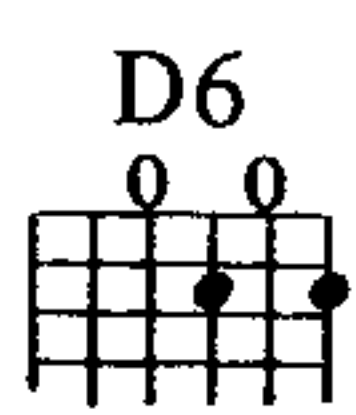
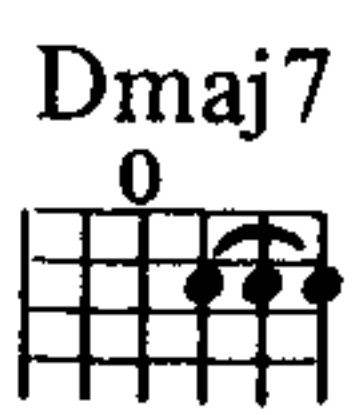
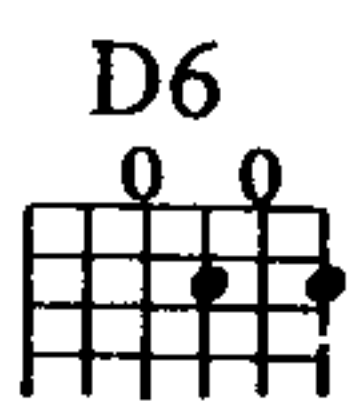
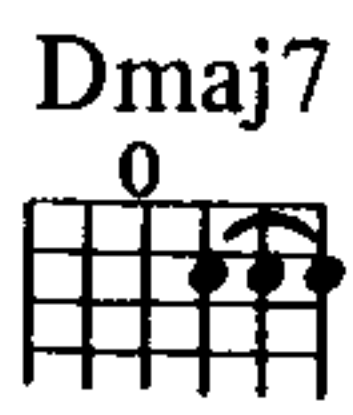
scene finds a fo - cus in its face. Some-how it's ly - ing



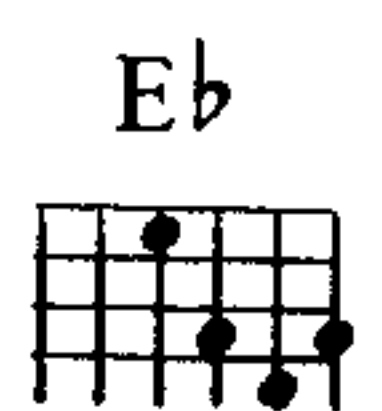
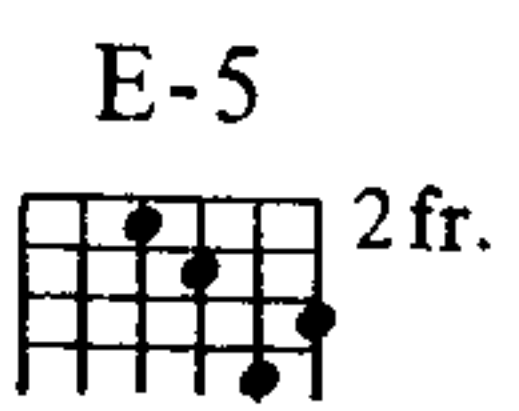
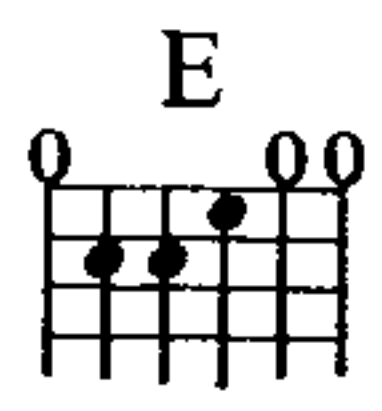
there, brings a still - ness to the air. Though man - made



light at night is ver - y bright, — there's



no white - wash vic - tim as the ne - ons dim_ to the coat of



white. Real Im - pe - ri - al

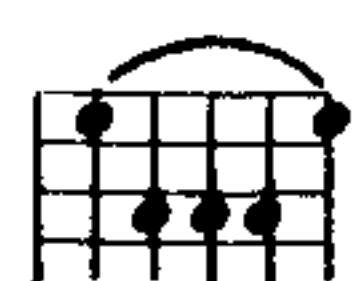
cresc. *mf*

Ebm7



Aer - o - sol Kid wipes his gun. He's for - got - ten what he did. And the

Bb

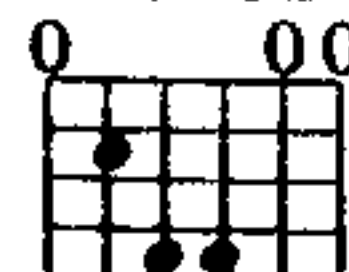


Bsus4



lamb lies down on

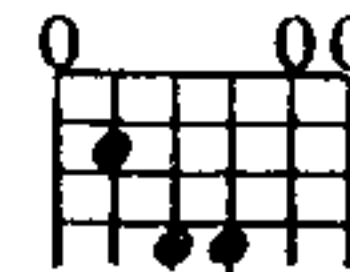
Esus2



D. S. al Coda

Coda

Esus2



Repeat and fade

Broad - way.

Broad - way.

On Broad - way... On

KEEP IT DARK

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately bright, in 6

C (no 3rd)



Musical notation for the first system, including treble and bass staves with piano markings.

Musical notation for the second system, including treble and bass staves.

F (no 3rd)



E (no 3rd)



Am (no 3rd)



G (no 3rd)



Found that man — re - port - ed miss - ing. He wan - dered

Musical notation for the third system, including treble and bass staves.

C (no 3rd)

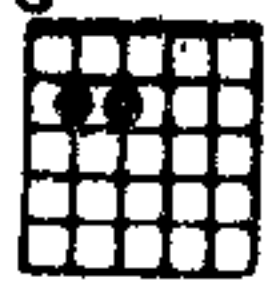
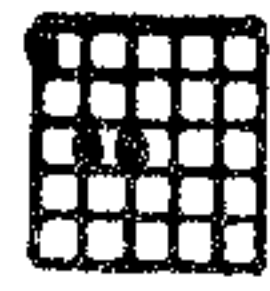


in his home. —

Musical notation for the fourth system, including treble and bass staves.

F(no 3rd)

E(no 3rd)

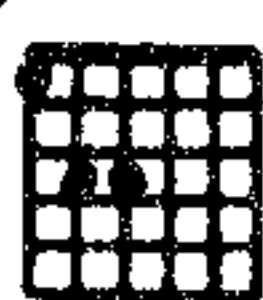
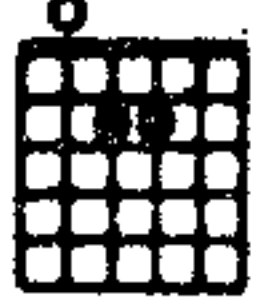


It don't seem too bad — if you — con — sid —

Am(no 3rd)

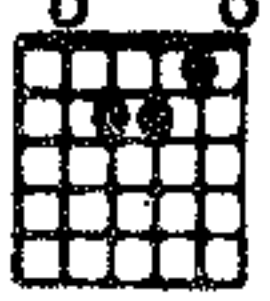
G(no 3rd)

C(no 3rd)



er just what he's been through. —

Am



It seems he met — up with — a gang —

— of thieves — who mis - took — him for — a man —

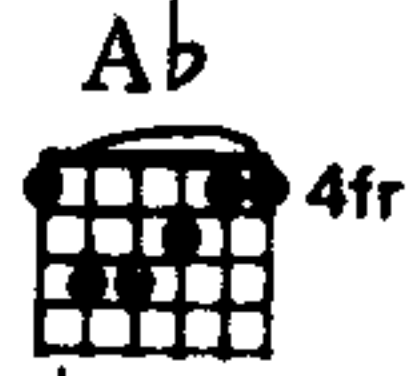
Dm



Em



— of means. — They locked him up, — then found — he had —



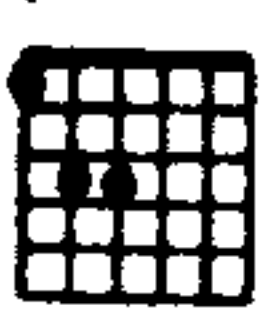
— no mon - ey, and so they let him

C (no 3rd)



go a - gain. —

F (no 3rd)

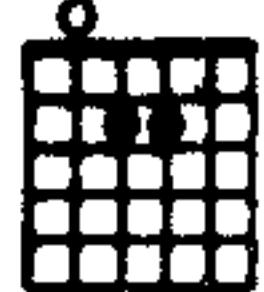


E (no 3rd)



Now he's back — at home — and hap -

Am(no 3rd)



G(no 3rd)



C(no 3rd)



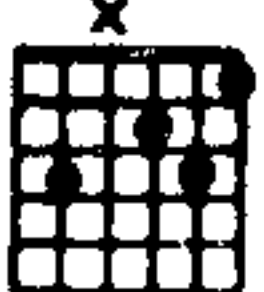
py just to see the kids. —

Cmaj7



I wish that I — could real -

Dm/C

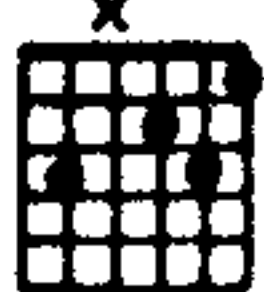


Cmaj7



ly — tell you

Dm/C

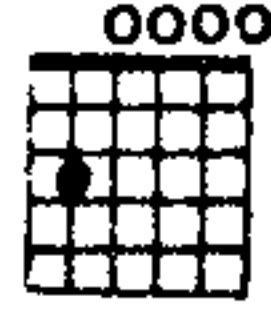


Fmaj7/C



all the things — that hap - pen to me and

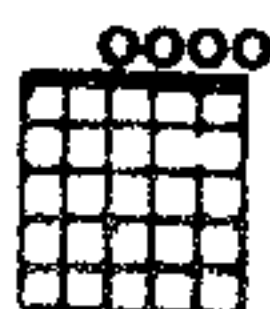
Em7/C



Fmaj7/D



Em7/D

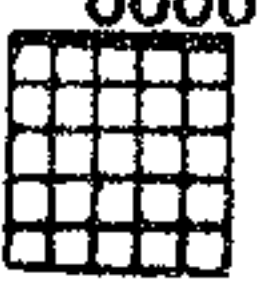


all that I have seen: a world full of people, their hearts

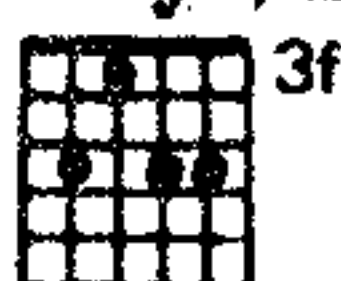
Dm7



Em7/D



Fmaj7/D



Em7/D

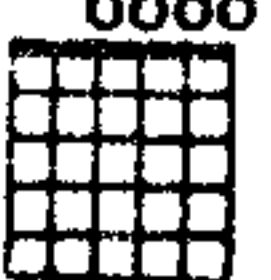


full of joy, cities of light with no

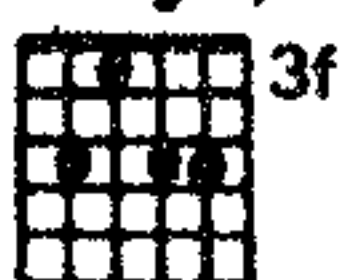
Dm7



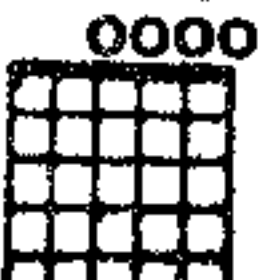
Em7/D



Fmaj7/D

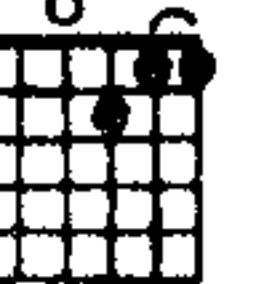


Em7/D

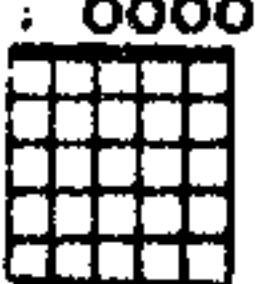


fear of war, and thousands of creatures with

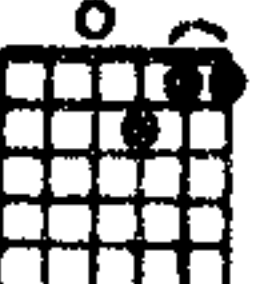
Dm7



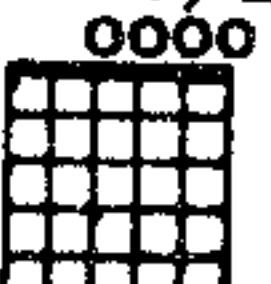
Em7/D



Dm7



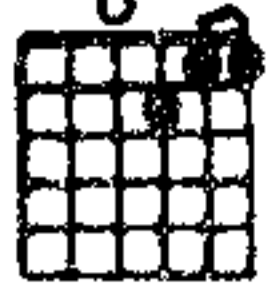
Em7/D



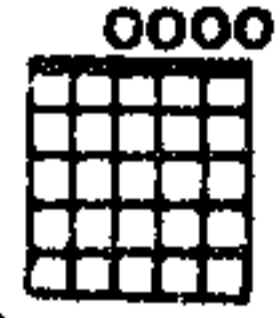
To Coda

happier lives, and dreams of a future with mean-

Dm7



Em7/D



(♩ = ♩)

ing and no need to hide. Oh,

C (no 3rd)

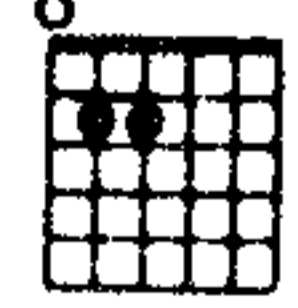


keep it dark...

F (no 3rd)

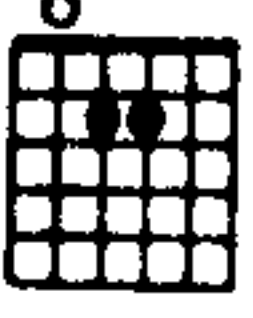


E (no 3rd)



It seems strange to have to lie

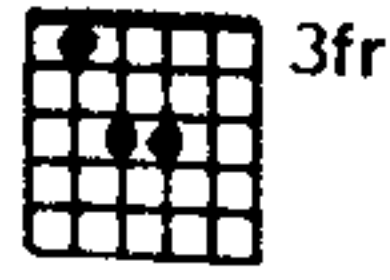
Am(no 3rd)



G(no 3rd)



C(no 3rd)

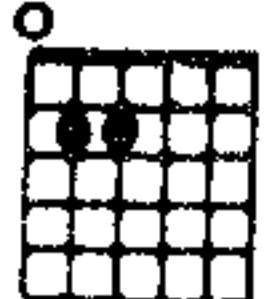


a - bout a world so bright. —

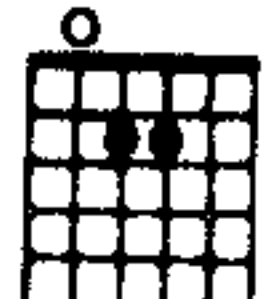
F(no 3rd)



E(no 3rd)



Am(no 3rd)



G(no 3rd)



Tell in - stead — a made - up sto - ry from the

C(no 3rd)



D. S. al Coda

world of night. — I

Coda

Dm7 Em7/D Dm7 Em7/D Dm7 Em7/D

ing and no need to lie, no need to hate, no need to hide.

C

(♩ = ♩)

Oh, keep it dark.

Repeat and fade

C (no 3rd)

