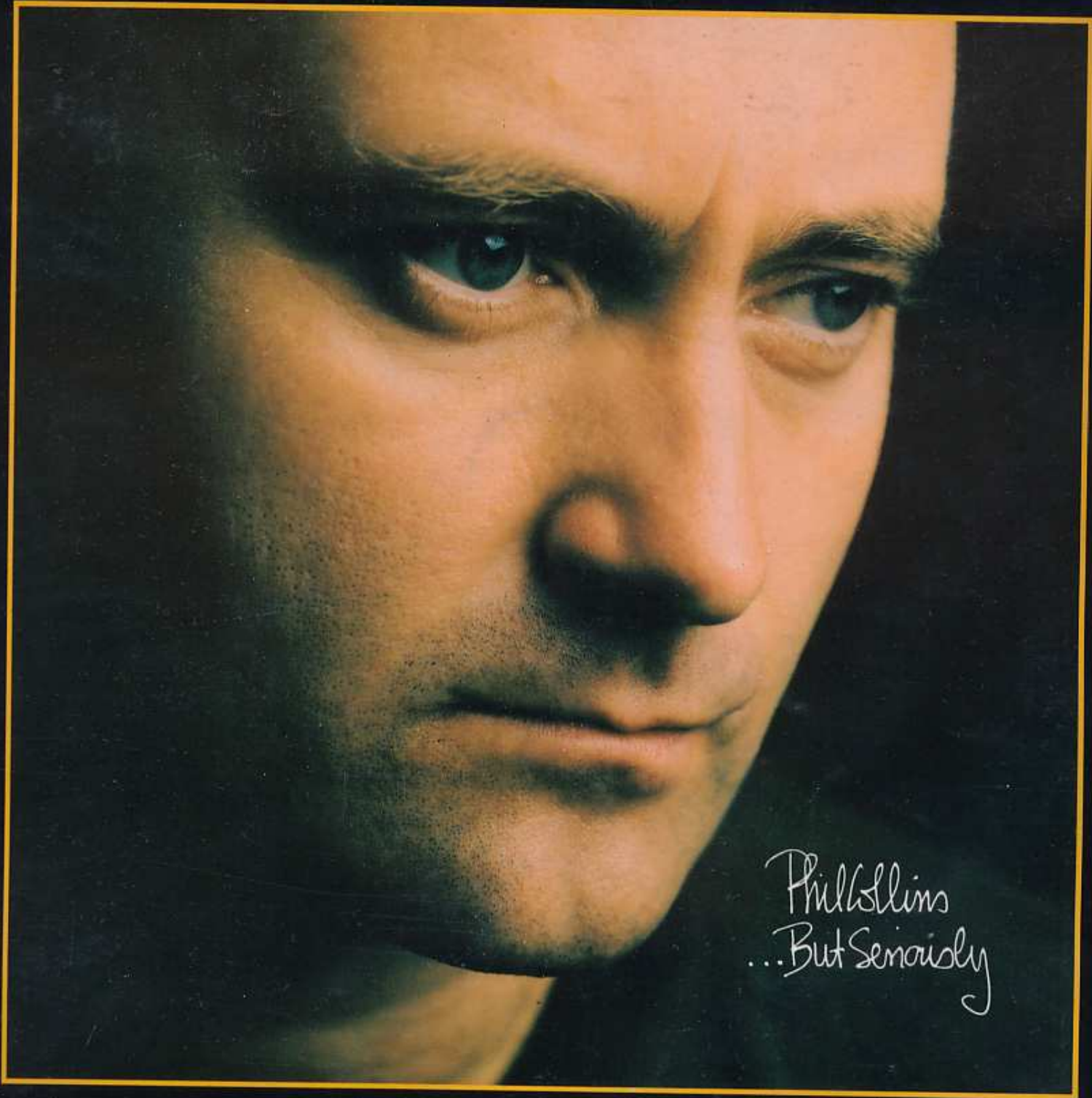


Phill Collins... But Seriously



Phill Collins  
...But Seriously

# Phill Collins ... But Seriously

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# Hang In Long Enough

Words and Music by Phil Collins

♩ = 120

Dm C/D Dm C/D Dm C/D Dm

The first system of the score features guitar chords (Dm, C/D, Dm, C/D, Dm, C/D, Dm) and piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a forte (f) dynamic marking. The bass clef has a steady eighth-note bass line. The tempo is marked as ♩ = 120.

1. C/D Dm C/D C Dm 2. C/D Dm C/D C Dm

The

The second system includes guitar chords (1. C/D, Dm, C/D, C, Dm; 2. C/D, Dm, C/D, C, Dm) and piano accompaniment. The word "The" is written below the treble clef staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

Dm7 C/D Dm7 C/D Dm7 C/D Dm7

signs are get-ting clear - er, ———— clear - er than you need, —  
ask me how I know, 'cos you don't wan-na hear, —

The third system includes guitar chords (Dm7, C/D, Dm7, C/D, Dm7, C/D, Dm7) and piano accompaniment. The lyrics are written below the treble clef staff. The piano accompaniment continues with the same rhythmic pattern.

C/D Dm7 C/D Dm7 C/D Dm7 C/D Dm7

The writ - ing's on the wall, \_\_\_\_\_ for you to  
 It's been a long hard road, \_\_\_\_\_ and the end is get - ting

C/D Dm7 C/D Dm7 C/D F

see. \_\_\_\_\_ You nev - er thought you'd  
 near. \_\_\_\_\_ You nev - er thought you'd

G Am7/F G

ev - er get \_\_\_\_\_ the taste, \_\_\_\_\_ you ne - ver thought that it could be \_\_\_\_\_ this  
 ev - er get \_\_\_\_\_ the chance, \_\_\_\_\_ you ne - ver thought your break would come \_\_\_\_\_ a -

F G Am7/F

good, just tell me what you want and I'll find the key, \_\_\_\_\_ just reach out and  
 long, if you tell me what you want I'll find the key, \_\_\_\_\_ just reach out and

touch it's all yours. touch it's all yours. (%) If you hang in long\_

\_ e - nough, \_ you'll do it,

just hang in long\_ e - nough. \_ You're Instr. Well they'll let you

down\_ on the ground broke, \_ or so you say, \_ (Instr.) out, \_ then pull you in, \_

C/D
Dm7
C/D
Dm7
C/D
Dm7
C/D
Dm7

you'd sell the hole in your pock-et, if you could find a way..  
 (Instr.) play - ing hell with your e - mo - tions, you feel like giv - ing in.

**To Coda** ♦

C/D
Dm7
C/D
Dm7
C/D
C/D
Dm7
C/D
G

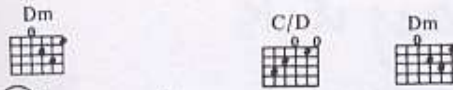
Don't They al - ways say,


Am7/G
D/G
C/G
G

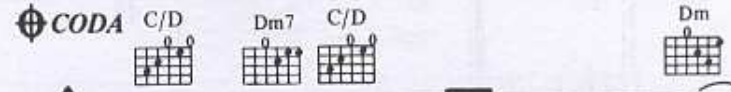
the best things in life are free, but you want to have

Am7/G
D/G
Am7


eve - ry thing, but you're gon - na have to beg if you want it all.


  
 (You're gon - na have to beg — so hang in long —


*D.%. at Coda*
  
 — e - nough. —


**⊕ CODA**
  
 So just hang in long —


  
 — e - nough, — and you'll do it.


 1, 2, 3.

Just hang in long —

Last time

C/D Dm7 C/D Dm7 C/D Dm7 C/D Dm7

you'd sell the hole in your pock-et, if you could find a way.  
 (Instr.) play - ing hell with your e - mo - tions, you feel like giv - ing in.

To Coda ♦ 1. 2.

C/D Dm7 C/D Dm7 C/D C/D Dm7 C/D G

Don't They al - ways say,

Am7/G D/G C/G G

the best things in life are free, but you want to have

Am7/G D/G Am7

eve - ry thing, but you're gon - na have to beg if you want it all.



# That's Just the Way it Is

Words and Music by Phil Collins

♩ = 100

F C/F Bb/F F Bb/F

The first system of music consists of a guitar part with five chord diagrams (F, C/F, Bb/F, F, Bb/F) and a piano accompaniment. The piano part features a treble clef with a melody and a bass clef with a bass line. The tempo is marked as quarter note = 100. The piano part starts with a mezzo-piano (mp) dynamic.

F C/F Bb/F

All day long he was fight - ing for — you, and he  
They've been wait - ing for word — to come — down, they've been

The second system continues the guitar and piano accompaniment. The piano part provides harmonic support for the vocal line, with chords corresponding to the guitar chords above.

F Bb/F F C/F

did - n't ev - en know your — name, — young men come and young —  
wait - ing for you night and — day, — they won't wait a - ny long -

The third system concludes the guitar and piano accompaniment. The piano part continues to support the vocal line with appropriate chords.

Bb/F  F  Bb/F 



— men go, — but life goes on just the same. — And I don't know  
 — er for — you, it may al - rea - dy be too late. — And I don't know



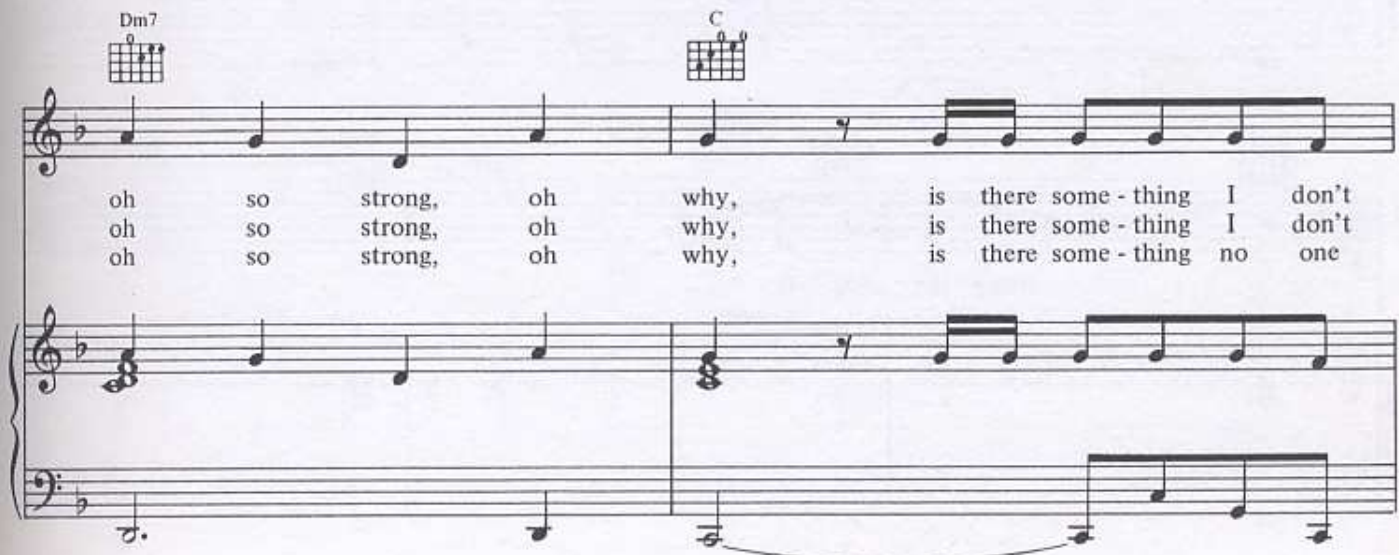
C  Dm7  C 

why, why do we keep hold - ing on, — I don't know why, pre-tend - ing to be,  
 why, why do we keep hold - ing on, — I don't know why, pre-tend - ing to be,  
 % why, why do we keep hold - ing on, — I don't know why, pre-tend - ing to be,



Dm7  C 

oh so strong, oh why, is there some - thing I don't  
 oh so strong, oh why, is there some - thing I don't  
 oh so strong, oh why, is there some - thing no one



Dm7 C

know, or some-thing ve-ry wrong, with you and  
 know, or some-thing ve-ry wrong, with you and  
 told me some-thing ve-ry wrong, with you and

Dm7 F F Fmaj7 Bb/F

me. }  
 me. } Or may-be that's the  
 me. }

F Fmaj7 Bb/F To Coda F Fmaj7

way it is, —

Bb/F F Fmaj7 Bb/F

that's the way it is. —

Gm Eb

You see the dy - ing, you feel \_\_\_\_\_ the pain, \_\_\_\_\_

Bb Cm7

what have you got \_\_\_\_\_ to say, \_\_\_\_\_

Gm Eb

if we a - gree that we can dis - a - gree, \_\_\_\_\_ we could

Bb Cm7

stop all of this \_\_\_\_\_ to - day. \_\_\_\_\_

F C/F

It's been your life for as long —  
'Cos all day long he was fight —

Bb/F F



— as you can re - mem - ber, but you can - not fight — no more, —  
— ing for — you, and he did - n't ev - en know your name, —


Bb/F F C/F

— — — — — you must want — — — — — to look your  
— — — — — young men come and young —

Bb/F F

son in the eyes, — — — — — when he asks you what you did it for. — — — — —  
— — — — — men go, — — — — — but life goes on just the same. — — — — —

1.  2.  *D.% al Coda*



And I don't know

**CODA**  








There's no - thing I can do, that's just the



way it is. — That's the way, —



— that's the way it — is. That's the

# Do You Remember?

Words and Music by Phil Collins

♩ = 94

Chord diagrams: F, Am7, Bb, C

VERSE

Chord diagrams: F, Am7, Bb

We ne - ver talked a - bout — it, but I hear the blame — is mine,  
See lyrics for verses 2 & 3 (%)

Chord diagrams: C, F, Am7

I'd call you up to say I'm sor - ry — but I

B $\flat$  C

would - n't want to waste your time. 'Cos I

Gm7 F

love you, but I can't take a - ny - more, there's a

Gm7 F

look I can't des - cribe in your eyes,

Gm7 Am7

if we could try like we tried be - fore



Gm7 *To Coda*

would you keep on tell - ing me — those lies — (tell - ing me lies. —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "would you keep on tell - ing me — those lies — (tell - ing me lies. —". The piano accompaniment is in the bottom two staves, featuring a steady eighth-note bass line and chords in the right hand.

F Am7 Bb

(Do you re - mem - ber? —

Detailed description: This system contains the third and fourth staves. The vocal line continues with "(Do you re - mem - ber? —". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F, Am7, and Bb are provided above the vocal staff.

C F Am7

—) Do you re - mem - ber? —

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with "—) Do you re - mem - ber? —". The piano accompaniment continues. Chord diagrams for C, F, and Am7 are provided above the vocal staff.

Bb 1. C 2. C

(Do you re - mem - ber? —) —

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with "(Do you re - mem - ber? —) —". The piano accompaniment concludes with a double bar line. Chord diagrams for Bb, C (first ending), and C (second ending) are provided above the vocal staff.

Am7 Dm Am7

Through all of my life, \_\_\_\_\_ in spite of all the pain, -

Dm Am7 Dm

you know peo-ple are fun - ny some-times, - they

Gm7 Bb C

just can't wait, to get hurt a - gain. \_\_\_\_\_ Tell me do you re -

F Am7 Bb

mem-ber? \_\_\_\_\_ (Do you re - mem - ber? \_\_\_\_\_

**C** *D.% at Coda* **F** **CODA**

—) There are —) (Do you re - mem - ber? Now —

**Am7** **Bb** **C** *Repeat ad lib. to Fade*

— it's ov - er.) (Do you re - mem - ber? Ooh — it's ov - er.)

**VERSE 2:**

There seemed no way to make up,  
 'Cos it seemed your mind was set,  
 And the way you looked it told me.  
 It's a look I know I'll never forget.

You could've come over to my side,  
 You could've let me know,  
 You could've tried to see the distance between us,  
 But it seemed too far for you to go.  
 (So far to go)  
 (Do you remember?)  
 Do you remember?  
 (Do you remember?)

**VERSE 3: (%)**

There are things we won't recall,  
 And feelings we'll never find,  
 It's taken so long to see it,  
 'Cos we never seemed to have the time.

There was always something more important to do,  
 More important to say,  
 But "I love you", wasn't one of those things,  
 And now it's too late.  
 (Now it's too late)

*To Coda*

# Something happened on the way to Heaven

Words and Music by Phil Collins and Daryl Stuermer

♩ = 120

Chords: Cm, Abmaj7, Bb7sus4

1, 3. G7b10 | 2, 4. Bb7sus4 G7b10

1st time only

Chords: Abmaj7, Bb, Abmaj7, Bb

VERSE

Chords: Abmaj7, Bb, Abmaj7, Bb

1. & 4. We had a life, we had a love,  
See lyrics for verses 2 & 3

Abmaj7 Bb Abmaj7 Bb

but you don't know what you've got \_\_\_\_\_ 'til you lose \_\_\_\_\_ it,

Abmaj7 Bb Abmaj7 Bb

well that was then and this is now, \_\_\_\_\_

Abmaj7 Bb Fm Cm

and I want you back, how ma - ny times can I say I'm

Abmaj7 Bb *Not 2nd time* Abmaj7 Bb

sor - ry, \_\_\_\_\_ (how ma - ny times) yes I'm

Abmaj7 Bb

I. Abmaj7 Bb

sor - ry.

2,3,4. CHORUS

Abmaj7 Bb Eb Ab

(How ma - ny times)  
 (Sor - ry) Oh you know you can run, — and  
 (Yes I'm sor - ry)

Bb Eb Eb Ab

you can hide, — but I'm not leav - ing 'less —

Bb Cm7 Bb6 Eb Ab

you come with — me, we've had our prob - lems but I'm

on your side, — you're all I need, —

1. 
  
 please be - lieve — in me.

Oh yeah.

2. 
  
 please be - lieve — me. You can run, — and

B $\flat$  E $\flat$  E $\flat$  A $\flat$

you can hide, — but I'm not leav - ing 'til —

B $\flat$  Cm7 B $\flat$ 6 E $\flat$  A $\flat$

it's all ov - er, we've had our prob - lems but I'm

B $\flat$  E $\flat$  Cm Fm

on your side, — you're all I need, —

*To Coda* ◆

B $\flat$  Cm7 B $\flat$ 6 Fm

let me show — you. They say — you



Ebmaj7/G Gm7 Ab

can't take it with you when you go, and

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with the lyrics "can't take it with you when you go, and". Above the vocal staff, three guitar chord diagrams are provided: Ebmaj7/G, Gm7, and Ab. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Cm Bb Fm

I \_\_\_\_\_ be - lieve it, \_\_\_\_\_ but tak - ing what I've

The second system continues the piece. The vocal line has lyrics "I \_\_\_\_\_ be - lieve it, \_\_\_\_\_ but tak - ing what I've". Above the vocal staff, three guitar chord diagrams are provided: Cm, Bb, and Fm. The piano accompaniment continues with the same rhythmic pattern as the first system.

Ebmaj7/G Gm7 Ab

got or be - ing here with you, you know, \_\_\_\_\_

The third system features the vocal line with lyrics "got or be - ing here with you, you know, \_\_\_\_\_". Above the vocal staff, three guitar chord diagrams are provided: Ebmaj7/G, Gm7, and Ab. The piano accompaniment remains consistent with the previous systems.

Eb/Bb Ab/Bb Bb7sus4

I'd, \_\_\_\_\_ I'd ra - ther leave it. \_\_\_\_\_

*D.C. al Cod*  
N.C.

The fourth system concludes the piece. The vocal line has lyrics "I'd, \_\_\_\_\_ I'd ra - ther leave it. \_\_\_\_\_". Above the vocal staff, three guitar chord diagrams are provided: Eb/Bb, Ab/Bb, and Bb7sus4. The piano accompaniment features a final chordal progression. The system ends with the instruction "D.C. al Cod" and "N.C." (No Chords).

**♣ CODA**



please be - lieve in me. *Instrumental to Fade*





**VERSE 2:**

How can something so good, go so bad,  
 How can something so right, go so wrong,  
 I don't know, I don't have all the answers,  
 But I want you back,  
 How many times can I say I'm sorry.  
 (How many times.)

**VERSE 3:**

I only wanted you as someone to love,  
 But something happened on the way to heaven,  
 It got a hold of me, and wouldn't let go,  
 And I want you back,  
 How many times can I say I'm sorry.  
 (How many times) yes I'm sorry (sorry.)

# Colours

Words and Music by Phil Collins

$\text{♩} = 66$

**System 1:** Ebmaj7, Cm7, Eb/Bb, Bb

**System 2:** Cm7, Bb/D, Eb, Fm, Eb

**System 3:** Fm, Gm, Fm7, Ebno3rd

**System 4:** Eb, Cm7, Eb/Bb, Bb, Cm7

Lyrics:  
 Deep in - side the bor - der, child - ren are  
 All a - long the road - side, peo - ple are  
 All a - round the town - ship, young men are

Bb/D Eb Fm Eb/G Fm7

cry - ing, stand - ing, dy - ing, fight - ing watch - ing hun - ger for the and food, sun, thirst, the hold - ing their shield - ing their well has run heads, - eyes, - dry, - the

Gm Fm Bb7 Ebno 3rd

break - ing their bread with a stone. brush - ing the flies from their face. tears from her eye feeds her son.

1. 2,3.

Eb Fm7 Eb Ab Eb

Tell me, what can you say, tell me,

*mf*

Fm7 Eb Ab Eb Fm7

who do you blame, like a mir - ror you

E<sub>b</sub>      A<sub>b</sub>      E<sub>b</sub>      Fm7      E<sub>b</sub>      A<sub>b</sub>

see your - self, these peo - ple — each have a name.

The first system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "see your - self, these peo - ple — each have a name." The piano accompaniment includes triplets in both the right and left hands. Above the system, six chord diagrams are provided for Eb, Ab, Eb, Fm7, Eb, and Ab.

Twice as fast (♩ = 132)

E<sub>b</sub>      Fm/E<sub>b</sub>      E<sub>b</sub>

The second system of music is a piano accompaniment section. It begins with a forte (*f*) dynamic marking. Above the system, three chord diagrams are provided for Eb, Fm/Eb, and Eb. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The third system of music continues the piano accompaniment. It features triplets in both the right and left hands. The bass line consists of eighth notes, while the treble line has chords and eighth notes.

E<sub>b</sub>      1. & 3.      2. & 4.

The fourth system of music includes first and second endings. Above the system, a chord diagram for Eb is provided. The first ending is marked "1. & 3." and the second ending is marked "2. & 4.". The piano accompaniment features triplets in the right hand and eighth notes in the left hand.

Bbm7 Eb

You say you're pull - ing back, we  
 Peo - ple liv - ing with - out rights, with -  
 (% ) What makes you so high and mighty,

Bbm7 Fm Eb

see the pic - tures eve - ry - where, but what we don't see is what's go - ing on  
 out their dig - ni - ty, but how loud does one man have.  
 what makes you so qua - li - fied, you can sit there and say, how ma -

Db/Eb Ab/Eb Eb

be - hind the closed doors, and you don't seem to care.  
 to shout, to earn his right to be free.  
 ny have their free - dom, but how ma - ny more have died.

Bbm7 Eb

do you ex - spect me to be - lieve you, —  
 you can keep your toy sol - diers, — to  
 you de - cide to sit in judge - ment, —

Bbm7 Fm Eb

how can you real - ly think, — that you can take your horse  
 seg - re - gate the black and white, — but when the dust set - tles, and the  
 try - ing to play God your - self, — some - day soon

Db/Eb Ab/Eb Eb

down to the wa - ter, hold a gun at his head, and make him drink. —  
 blood stops run - ning, how do you sleep at night. —  
 the buck is gon - na stop, stop with you and no - one else. —

To Coda

CHORUS



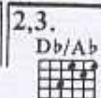
No mat - ter what you say, it ne - ver gets a - ny



bet - ter, no mat - ter what you do, we



ne - ver see a - ny change.



change.



Db/Eb Ab/Eb Eb

No mat - ter what you — say, — it ne - ver gets a - ny

Db/Ab Db/Eb Ab/Eb

bet - ter, — no mat - ter what you — do, — we

Eb D1/Ab D%. *al Coda*

ne - ver see a - ny change.

⊕ CODA Fm/Eb

Eb

Repeat to Fa

# I Wish it Would Rain Down

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Words and Music by Phil Collins

♩ = 126

Ab Eb/G

*f*

Fm7 Eb/G

Ab VERSE Eb/G

You know I ne - ver meant to see you a - gain, — and I  
See lyrics for verses 2 & 3 (%)

*mf*

Fm7


on - ly passed by as a friend, —

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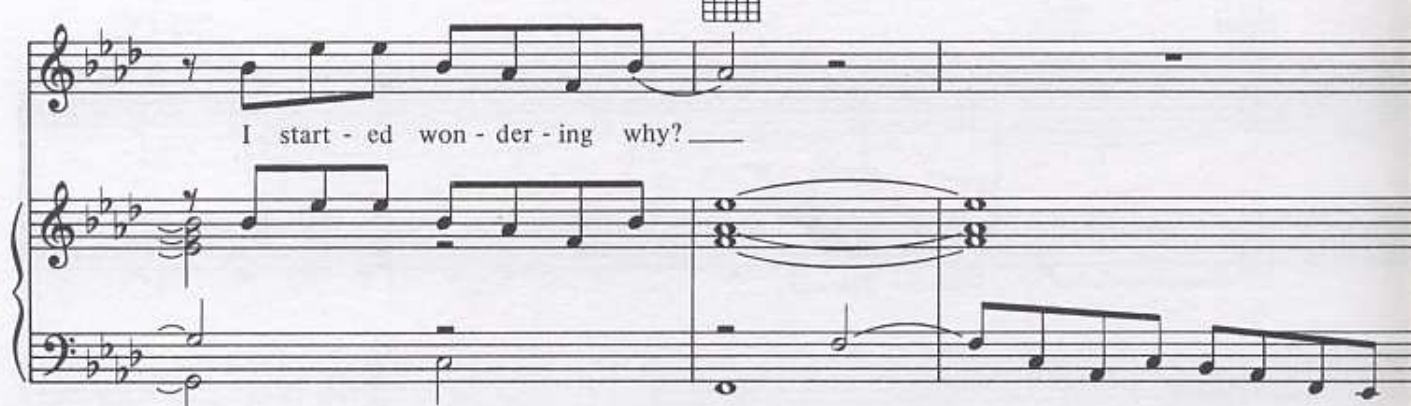
Eb/G  Ab  Eb/G 

all this time I stayed out of sight, —



Fm7 

I start - ed won - der - ing why? —



Db 

Now I, — ooh now I wish it would rain.



Ebsus4  Eb  Db 

— down, down on me, — ooh yes I wish it would rain.



Ebsus4 Db

rain down on me now.

Eb

Ooh yes I wish it would rain down, down on me,

Db Ebsus4 Db/F

ooh yes I wish it would rain down on

1,3. To Coda 2.

Eb/G Ebsus4/Ab Eb/Bb Eb/G Ebsus4/Ab Eb/Bb Ab

me. me. 'Though your hurt

Bb/Ab

Db/Ab

— is gone, — mine's hang - ing on, —

Db/Eb

Ab

Ab

— in - side, — and I know, — oh it's eat -

Bb/Ab


ing me, it's eat - ing me through eve-ry night — and day, — I'm just

Db/Ab

Db/Eb

Ab

wait - ing on — your sign. —

D.%. al Coda  CODA



Ab 

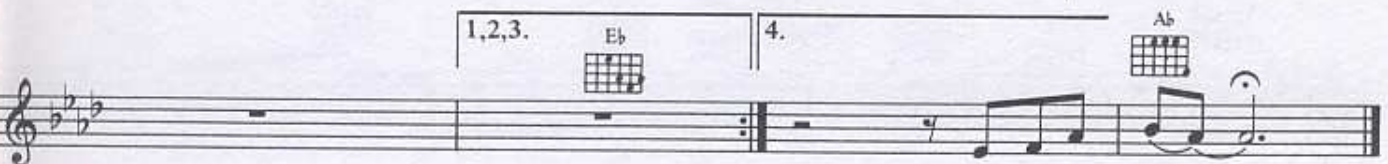
*Ad libs to end*



*f*



Eb/G 

Fm 

1,2,3.  4. 

Just let it rain. —



**VERSE 2:**  
 You said you didn't need me in your life,  
 Oh I guess you were right,  
 Ooh I never meant to cause you no pain,  
 But it looks like I did it again.

**VERSE 3:**  
 'Cos I know, I know I never meant to cause you no pain,  
 And I realise I let you down,  
 But I know in my heart of hearts,  
 I know I'm never gonna hold you again.

# Another Day In Paradise

Words and Music by Phil Collins

$\text{♩} = 104$

Introductory piano accompaniment with guitar chord diagrams: F#m7, E, Bm7, F#m7, E, Bm7. The music is in 4/4 time, key of D major, and starts with a mezzo-forte (*mf*) dynamic.

VERSE

First line of the verse with guitar chord diagrams: F#m7, E, Bm7, F#m7. The piano accompaniment is marked mezzo-piano (*mp*). The lyrics are: "1. She calls out to the man on the street, 'Sir can you help - See lyrics for verses 2, 3 & 4 (%)"

Second line of the verse with guitar chord diagrams: E, F#m7, E, Bm7. The lyrics are: "me?' 'It's cold and I've no where to sleep, -"

Third line of the verse with guitar chord diagrams: F#m7, E, E. The lyrics are: "is there some-where you can tell me? there."

F#m E/F# Dmaj7/F#

Oh think twice, 'cos it's an - oth - er day for you and me in

E/F# F#m E/F#

pa - ra - dise, — oh think twice, 'cos it's a -

Dmaj7/F# E F#m E D F#m7

no - ther day for you, — you and me in pa - ra - dise. —

*mf*

E Bm7 F#m7 E Bm7

(%) Just think a - bout — it Think a - bout —





*D.S. al Coda*

CODA

It's just an - oth - er day\_ for

you and me, in pa - ra - dise. It's just an -

**VERSE 2:**

He walks on, doesn't look back,  
 He pretends he can't hear her,  
 Starts to whistle as he crosses the street,  
 Seems embarrassed to be there.

**VERSE 3:**

She calls out to the man on the street,  
 He can see she's been crying,  
 She's got blisters on the soles of her feet,  
 She can't walk, but she's trying.

**VERSE 4: (%)**

You can tell from the lines on her face,  
 You can see that she's been there,  
 Probably been moved on from every place,  
 'Cos she didn't fit in there.

# Heat on the Street

Words and Music by Phil Collins

$\text{♩} = 132$



First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The piano part starts with a forte (f) dynamic. The vocal line is mostly rests in this system.



Second system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The piano part continues with a steady bass line and chords. The vocal line has a few notes and rests. The word "Well" is written at the end of the vocal line.

VERSE



Verse section of the musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The key signature has three flats and the time signature is common time. The piano part provides harmonic support with chords and a bass line. The vocal line contains the lyrics: "you've got - ta shout — if you've got some - thing to say, — I". A double bar line with repeat dots is at the beginning of the verse. A note below the lyrics says "See lyrics for verses 2 & 3 (%)".

Fm Bbm7 Cm7

know it's get - ting bad — you read it ev - e - ry day, — and —

Fm Bbm7 Cm7 Fm

you, you can try your best to fight — it, — but you won't

Bbm7 Cm7 F Db

make it on your own. — Oh some - one bet - ter tell the

Eb/Db Fm/Db

peo - ple up there, — I think they ought to know, — the bub -

Ab/Eb Eb Db Eb/Db

- ble's just a - bout to burst, tell them they'd bet - ter be - ware, — the

Fm/Db Eb/Db Fm/Db Ab/Eb 1. Eb

word is on the street, — get — up on your feet and shout

Fm Bbm7 Cm7 Fm Bbm7 Cm7

out. The

CHORUS

2,3. Eb Fm Cm7

— up on your feet and shout. Stop, (stop) — look down, — eve -

B $\flat$ m7 A $\flat$  E $\flat$ /G

- ry - bo - dy do you see what's go - ing on a - round you,

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B $\flat$  minor). The guitar chords are B $\flat$ m7, A $\flat$ , and E $\flat$ /G. The lyrics are: "ry - bo - dy do you see what's go - ing on a - round you,"

Fm Cm7

Stop (stop \_\_\_) look down, \_\_\_\_\_ eve -

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. The guitar chords are Fm and Cm7. The lyrics are: "Stop (stop \_\_\_) look down, \_\_\_\_\_ eve -"

B $\flat$ m7 1. A $\flat$  E $\flat$ /G

- ry - bo - dy do you see what's go - ing on a - round you.

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. The guitar chords are B $\flat$ m7, A $\flat$ , and E $\flat$ /G. The lyrics are: "ry - bo - dy do you see what's go - ing on a - round you."

2. A $\flat$  E $\flat$ /G B $\flat$ m7 Cm7 *Link*

go - ing on a - round. Shout out shout it out shout

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. The guitar chords are A $\flat$ , E $\flat$ /G, B $\flat$ m7, and Cm7. There is a "Link" section marked above the vocal line. The lyrics are: "go - ing on a - round. Shout out shout it out shout"

Fm

1. 2.

loud. Shout There are

BRIDGE

Bbm7sus4 Ab/Eb

3

peo - ple who give and there are peo - ple who take, oh

Eb/G Fm7

3

and I be - lieve it's gon - na get bet - ter,

Ab Eb/G

3 3

re - a - lise what a diff - erence you make, and don't turn

Fm7 Db Eb Fm  
 — a - way, hey — I'm talk - ing to you. ————

Bbm7 Cm7 Fm Bbm7 Cm7 D%  
 Rpt. Chorus to Fade

**VERSE 2:**

The kids out there don't know how to react,  
 The streets are getting tough and that's a matter of fact,  
 And I, I can't take this any longer,  
 But we can't make it on our own.

The people up there find it hard to relate,  
 They don't know how it feels to be standing there on your own,  
 Believe me, it's never too late,  
 It's time to make a move, get up up on your feet and shout.

**VERSE 3: (%)**

So there's only the one solution,  
 Stop and think what's going on,  
 And you can draw your own conclusion.  
 But we won't make it on our own.

Someone better tell the people up there,  
 I think they ought to know, the bubble's just about to burst,  
 Tell them, they'd better beware,  
 The word is on the street, get up on your feet and shout.



# All of my Life

Words and Music by Phil Collins

♩ = 88

G

D

Sax. solo

mp

Em

Am

G

D

G

D

D

All of my

VERSE

G D Em

life, I've been search-ing, for the words to say how I feel, —  
*See lyrics for verses 2, 3 & 4. (%)*

Am7 G D

I'd spend my time — think - ing too much, and leave too

Em Am7 G

lit - tle to say — what I mean, — but I try to un - der - stand — the best

D G

*To Coda* 1. D

I can all of my life. — All of my

2, 3.

G C/G F C/E G/D

Set 'em up, I'll take a drink with you,

F C/E G/D F C/E

pull up a chair, I think I'll stay hey, set 'em up, 'cos

G/D Am7 Bm7(addG)

I'm go - ing no - where, there's too much I need - to re - mem - ber, and there's

Cadd9 1. Csus2 2. Csus2

too much I need - to say. All of my

*mp*

Guitar solo

Guitar chord diagrams: G, D, Em

mp

Guitar chord diagrams: Am, G, D

D.S. al Coda

CODA

All of my

huh huh...

Guitar chord diagrams: G, D

Sax. solo - ad lib. to Fade

Guitar chord diagrams: D, G, D

The musical score consists of two systems. Each system has three staves: a single treble clef staff for guitar, and a grand staff (treble and bass clefs) for piano and bass. The key signature is one sharp (F#). The first system features guitar chords Em, Am, and G. The second system features guitar chords D, G, and D. The piano and bass parts provide harmonic support with chords and melodic lines.

**VERSE 2:**

All of my life, I've been saying sorry,  
 For the things I know I should have done,  
 All the things I could have said come back to me,  
 Sometimes I wish that it had just begun,  
 Seems I'm always that little too late,  
 All of my life.

**VERSE 3:**

All of my life, I've been looking,  
 But it's hard to find the way,  
 Just reaching past the goal in front of me,  
 While what's important just slips away,  
 And it doesn't come back but I'll be looking,  
 All of my life.

**VERSE 4: ( § )**

All of my life, there have been regrets,  
 That I didn't do all I could,  
 Playing records upstairs, while he watched TV,  
 I didn't spend the time I should,  
 And that's a memory I will live with,  
 All of my life.

# Saturday Night and Sunday Morning

BOOGIEWOOGIE.RU

Music by Phil Collins and Thomas Washington

♩ = 142  
N.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a dynamic marking of *f* (forte) and contains a complex, fast-paced melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef with the same key signature and time signature, and it contains a whole rest for the duration of the system.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring a mix of eighth and sixteenth notes. The lower staff remains empty with whole rests.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, showing a change in rhythm with more eighth notes. The lower staff remains empty with whole rests.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a final cadence. The lower staff remains empty with whole rests.

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First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The melody consists of a series of eighth and sixteenth notes, many beamed together, with some accidentals. The bass clef contains a whole rest.

Second system of musical notation. Treble clef, key signature of two flats. The melody continues with similar rhythmic patterns. The bass clef contains a whole rest.

Third system of musical notation. Treble clef, key signature of two flats. The melody continues. The bass clef contains a whole rest.

*Jazz quavers*  $\text{♩} = 88$

Fourth system of musical notation. Treble clef, key signature of two flats. The melody features a series of chords and a melodic line. The bass clef contains a simple accompaniment with a key signature of two flats.

*To Coda* ☉

Fifth system of musical notation. Treble clef, key signature of two flats. The melody features a series of chords and a melodic line. The bass clef contains a simple accompaniment with a key signature of two flats.

1. 2.

*D.S. al Coda*

**⊕ CODA**



# Father to Son

Words and Music by Phil Collins

♩ = 80

E♭

Fm7sus4/E♭

E♭

mp

Fm7sus4/E♭

E♭

Some-where down \_ the road, \_ you're gon- na  
 Some-times you \_ may feel \_ you're the  
 When you find \_ your heart, \_ you'd bet- ter  
 heart is beat - ing fast, \_ then you

Fm7sus4/E♭

E♭

find a place, \_ it seems \_ so far, \_ but it  
 on - ly one, \_ 'cos all the things you thought were safe, \_ oo  
 run with it, \_ 'cos when she comes \_ a - long, \_ she could be  
 know she's right, \_ if you don't know what \_ to say, \_ well

Fm7sus4/Eb



Fm7



Bb



ne - ver is, — and you won't need — to stay — but  
 now they're gone, — but you won't be — a - lone, — 'cos  
 break - ing it, — oo no there's no - thing wrong, — you're  
 that's al - right, — you don't know what — to do? — Re -

Gm7



To Coda

1.

Fm7



you might lose — your strength — on — the way. —  
 I'll be here — to car - ry you — a - long, —  
 learn - ing to — be strong, — don't look back, —  
 mem - ber she — is just — as scared. as you. —


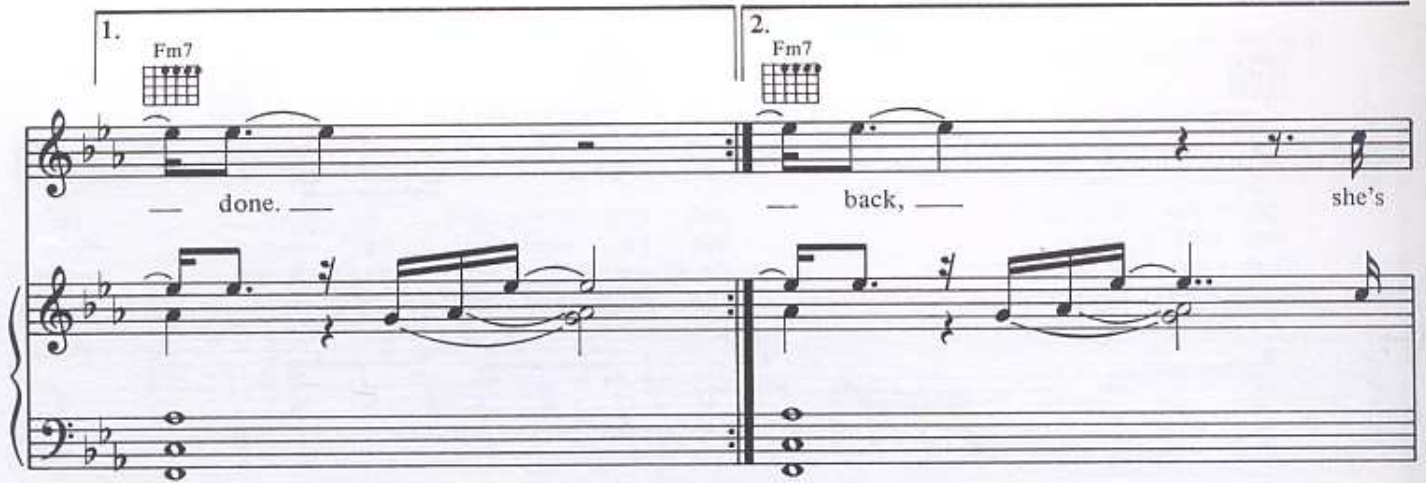
2, 3.




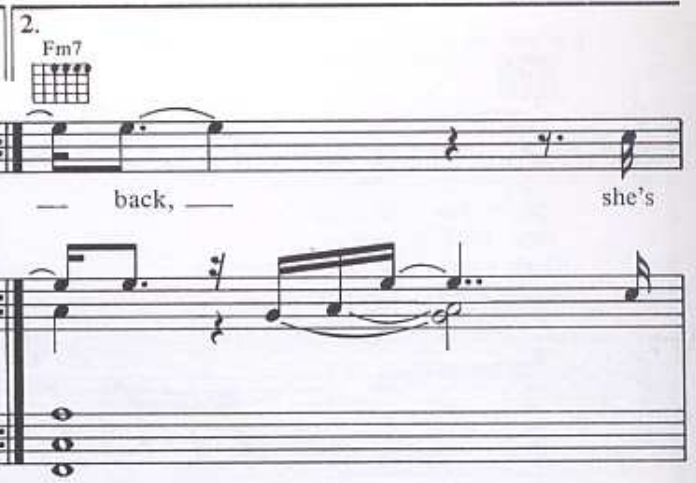
Gm7



Watch - ing you — 'til all — your work — is —  
 And she may soon — be gone, — so don't look —

1.  

done. — back, — she's

2.  

not the on - ly one, — re - mem - ber that. — If your

 *D.%. al Coda* 

**CODA**  

Don't be shy, e - ven when it

hurts to say, — re - mem - ber, you're gon - na get hurt some - day

Fm7sus4/Eb



Fm7



Bb



a - ny - way,

then you must lift \_ your head, \_ and

Gm7



Fm7



keep it there, \_ re - mem - ber what \_ I said, \_

Gm7



Fm7



I'll al - ways \_ be with \_ you don't \_ for - get,

Gm7



Fm7



just look o - ver your shoul - der I'll \_ be there. \_

E $\flat$  Fm7sus4/E $\flat$

The first system of music consists of a vocal line and piano accompaniment. The vocal line has two measures of rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note followed by a quarter note in the left hand. Chord diagrams for E $\flat$  and Fm7sus4/E $\flat$  are provided above the staff.

E $\flat$  Fm7sus4/E $\flat$

The second system of music consists of a vocal line and piano accompaniment. The vocal line has two measures of rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note followed by a quarter note in the left hand. Chord diagrams for E $\flat$  and Fm7sus4/E $\flat$  are provided above the staff.

E $\flat$  Fm7sus4/E $\flat$

If you look — be - hind you, —

The third system of music consists of a vocal line and piano accompaniment. The vocal line contains the lyrics "If you look — be - hind you, —" with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note followed by a quarter note in the left hand. Chord diagrams for E $\flat$  and Fm7sus4/E $\flat$  are provided above the staff.

E $\flat$  Fm7sus4/E $\flat$

I will — be there. —

*Repeat to Fade*

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line contains the lyrics "I will — be there. —" with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a long note followed by a quarter note in the left hand. Chord diagrams for E $\flat$  and Fm7sus4/E $\flat$  are provided above the staff. The system ends with a double bar line and the instruction "Repeat to Fade".

# Find A Way to My Heart

Words and Music by Phil Collins

$\text{♩} = 122$

C Gsus4 F

1. Gsus4 2. Gsus4

Find a way\_

## CHORUS

C G Fmaj7

to my heart, and I will al - ways be with you,

G C G Fmaj7

from wher - ev - er you are, I'll be wait - ing,

G11 C G

I'll keep a place \_\_\_\_\_ in \_\_\_\_\_ my heart, \_\_\_\_\_ you will

Am F C

see it \_\_\_\_\_ shin - ing through, \_\_\_\_\_ so find a way \_\_\_\_\_ to \_\_\_\_\_ my heart

Am Fmaj7 G

\_\_\_\_\_ and I will, I \_\_\_\_\_ will \_\_\_\_\_ fol - low you.

C Am7

(%) (Oh find a) This jour - ney's \_\_\_\_\_ not  
Time may come, \_\_\_\_\_ and

Fmaj7



ea - sy — for you, I — know, —  
time may — go, I — know, —

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

Am7



Fmaj7



if — your foot - steps — get too faint — to hear, I'll — go, —  
and if you — should call out — for me, I'll — go, —

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

G




F




'cos you know, — ques - tions — are ne - ver — that ea - sy,  
'cos you know, — there is — a code to — be bro - ken,

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


G



F



G



and ne - ver — the same,  
I wrap it — a round, well you have — the  
with out — a

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



1. F G F

ans - wer, — be - lieve me, if you have — the faith, To find a way —  
word be - ing spo - ken, with - out — a

2. F Dm7 Em7

sound. There's a rea - son I hide my heart,

F Em7 Dm7

out of sight, — out of mind — and when I find out just who

Em7 F Gsus4 G

you are, — the door will — be o - pen — for you to find a

*D.S. and Repeat*  
*G Chorus to Fade*